

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Fourteenth Year—Number Two.

CHICAGO, JANUARY 1, 1923.

One Dollar a Year—Ten Cents a Copy.

SKINNER SCHEME FOR THEATER IN BOSTON

DESIGN MADE FOR "MOVIE"

Novel Specification of Instrument for Gordon's Capitol Has Orchestral Features, with Traps Subordinated, at the Hub.

The Skinner Organ Company is building an organ for Gordon's Capitol Theater in Boston which is to be an instrument embodying the ideals of its makers for a theater organ. The specification is as follows:

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Major Flute, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
String Organ (4 Ranks), 8 ft., 292 pipes.
Dolce Celeste (2 Ranks), 8 ft., 134 pipes.
Unda Maris (2 Ranks), 4 ft., 122 pipes.
Orchestral Flute, 4 ft., 61 pipes.
Trumpet, 16 ft., 12 pipes.
Harmonic Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 12 pipes.
Vox Humana, 8 ft., 61 pipes.
Celeste and Harp, with dampers (Push button), 61 pipes.
Tremolo (in key check).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason (From Great), 8 ft., 73 notes.
Major Flute (From Great), 8 ft., 73 notes.
Gedeckt (From Great), 8 ft., 73 notes.
Violoncello (From Great), 8 ft., 73 notes.
Viole Celeste (From Great), 8 ft., 73 notes.
String Organ (4 Rks.) From Great, 8 ft., 292 notes.
Dolce Celeste (2 Rks.) (From Great), 8 ft., 134 notes.
Unda Maris (2 Rks.) (From Great), 4 ft., 122 notes.
Orchestral Flute (From Great), 4 ft., 61 notes.
Trumpet (From Great), 16 ft., 12 notes.
Harmonic Trumpet (From Great), 8 ft., 61 notes.
Clarion (From Great), 4 ft., 12 notes.
Vox Humana (From Great), 8 ft., 61 notes.
Corno d'Amour, 8 ft., 73 pipes.
Celesta, Harp (From Great).
Tremolo.

ORCHESTRAL ORGAN.

Doppel Floete, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
String Organ (4 Ranks), 8 ft., 292 pipes.
Orchestral Strings (2 Rks.), 8 ft., 146 pipes.
Violina, 4 ft., 61 pipes.
Orchestral Flute, 4 ft., 61 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Septieme, 1-7 ft., 61 pipes.
Bassoon, 16 ft., 73 pipes.
Clarinet, 8 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.
Musette, 8 ft., 61 pipes.
Physharmonica, 8 ft., 61 pipes.
Tremolo.

SOLO ORGAN.

Doppel Floete (From Orchestral), 8 ft., 73 notes.
Concert Flute (From Orchestral), 8 ft., 73 notes.
String Organ (4 Ranks) (From Orchestral), 8 ft., 292 notes.
Orchestral Strings (2 Rks.) (From Orchestral), 8 ft., 146 notes.
Violina (From Orchestral), 4 ft., 61 notes.
Orchestral Flute (From Orchestral), 4 ft., 61 notes.
Nazard (From Orchestral), 2 1/2 ft., 61 notes.
Piccolo (From Orchestral), 2 ft., 61 notes.
Tierce (From Orchestral), 1 3/5 ft., 61 notes.
Septieme (From Orchestral), 1-7 ft., 61 notes.
Bassoon (From Orchestral), 16 ft., 73 notes.
Clarinet (From Orchestral), 8 ft., 61 notes.
English Horn (From Orchestral), 8 ft., 61 notes.
French Horn (From Orchestral), 8 ft., 61 notes.
Musette (From Orchestral), 8 ft., 61 notes.
Orchestral Tuba, 8 ft., 73 pipes.
Cathedral Chimes, 20 notes.
Tremolo.

PEDAL ORGAN (Augmented).

Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Violine, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (From Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Still Gedeckt (From Swell), 8 ft., 32 notes.
Violoncello (From Great), 8 ft., 32 notes.
String Organ (4 Ranks), 8 ft., 32 notes.
Double Trumpet (From Great), 16 ft., 32 notes.
Bassoon (From Orchestral), 16 ft., 32 notes.
Trumpet (From Great), 8 ft., 32 notes.
Bassoon (From Orchestral), 8 ft., 32 notes.
Chimes.

There are also the following traps,

GROUP AT SWINNEN RECITAL IN JERSEY CITY.



FIRST ROW—Left to right, Walter Wild, organist Sheridan Theater, New York; Melchiorre Mauro-Cottone, organist Capitol Theater, New York; Firmin Swinnen, organist Aldine Theater, Philadelphia; M. P. Möller, T. Scott Buhrman, J. Van Cleft Cooper, Rivoli Theater, New York.

SECOND ROW—Left to right, H. Dohring, E. Luberoff, Frank Stewart Adams, organist Rialto Theater, New York; Nelson Sprackling, organist State Theater, Jersey City; Robert Berentsen, president Society Theater Organists; M. P. Möller, Jr.

in the great organ chamber:

Snare Drum—One knob among Great organ stops and is to be playable on any one of the Great organ keys. Also to be played by holding down toe stud. Also to be played by first touch on pedal; the second touch on this pedal to cut out snare drum and give single stroke on bass drum and cymbal and to work a reversible so as to cut out snare drum. The return stroke of pedal again operates reversible and brings snare drum back to normal.

Bass Drum—One knob among pedal organ stops and is to be playable on any one of pedal keys.

Chinese Block—One knob among Great organ stops and is to be playable on any one of Great organ keys.

Tambourine—One knob among Great organ stops playable on any one of Great organ keys. Also playable by holding toe stud.

Cymbal—One knob among Pedal organ stops and is playable on any one of Pedal organ keys.

Tympani—Is the repeating stroke on bass drum. One knob among Pedal organ stops and is playable on any one of Pedal keys.

Auto Horn—In Great expression chamber and is operated by toe stud.

Bird Song—In Great expression chamber and is operated by toe stud.

Orchestral Bells—Metal hammers repeating on Celesta (lower octave single stroke only).

(In Orchestral Expression Chamber.)

Xylophone—Forty-nine-note Deagan with resonators.

The organ in the Capitol Theater is designed to be a substitute for the orchestra in the truest sense. It has all of the representative color present in the orchestra. The French horn, English horn, clarinet, cello and oboe are all duplicated in this organ and there is also a musette, a humorous tone which is sometimes called the "Charlie Chaplin" of the orchestra. There are many lovely soft effects that can hardly be approached by the orchestra. This organ also has drums and other percussion effects, but they are subsidiary, as in the orchestra.

ORGAN MUSIC OF NATIONS.

Interesting Series of Recitals by Artists in Kimball Hall.

A series of international organ recitals will be announced next month, to be given on the Kimball Hall organ, Chicago. Eric De Lamarer, organist of the Fourth Presbyterian Church and assistant conductor of the Chicago Symphony Orchestra, will play a program of French compositions. Pietro Yon, the famous Italian concert organist, will represent his native country. John Doane of New York will play the English program. Wilhelm Middelschulte of the American Conservatory, Chicago, and of Notre Dame University, will represent German composers. Hugh Porter of Northwestern University and Temple Shalom will close the series with a program of American organ compositions. The recitals will be given over a period of three months and course tickets will be sold for the special benefit of music students.

INVITED TO HEAR SWINNEN

Many New York Organists Guests of M. P. Möller at Jersey City.

Under the auspices of M. P. Möller, Firmin Swinnen of the Aldine Theater, Philadelphia, gave a complimentary recital and demonstration for the National Association of Organists, the American Guild of Organists and the Society of Theater Organists at 11 a. m., Nov. 29, in the new million-dollar State Theater, Jersey City, in which there is installed a large four-manual Möller organ, one of the largest theater instruments in the east. Mr. Swinnen gave a performance which was enthusiastically received by 400 organists present, after which a luncheon, tendered by Mr. Möller, was served in the roof garden dining room of the Elks' Club, directly opposite the theater.

This was a fine opportunity for a "get-together" of most of the prominent organists in the metropolitan district, and Mr. Möller and his representatives have received a number of letters since this recital, telling how much it was enjoyed by those present.

Mr. Swinnen's program was as follows: Toccata and Fugue, Bach; "The Swan," Saint-Saens; "Marche Slav," Tschaiakowsky; "L'Organo Primitivo," Yon; "Une Tabatiere a Musique," Liadoff; "Chinoiserie," Swinnen; "Poet and Peasant" Overture, Suppe; Fifth Symphony (first movement), Widor.

Firmin Swinnen, born in 1885, at Montagu, Belgium, was graduated and won the Prix Callaerts at the Royal Conservatory in Antwerp in November, 1906. Afterward he was organist at St. Walburgis Church, Antwerp. He left Antwerp during the bombardment of that city in October, 1914, and went to England, giving organ recitals under the auspices of the Belgian government for various war charities, playing over 260 recitals in less than one year. Mr. Swinnen came to America in 1916, was engaged at the Rialto Theater that year, and from 1917 until 1921 was at the Rivoli. At present he is with the Stanley Company at the Aldine Theater, Philadelphia.

ORGAN FOR INDOORS AND OUT

Varied Uses for Four-Manual Ordered of Austin for Lake Placid.

The Lake Placid Club at Lake Placid, N. Y., in the Adirondack mountains, has awarded to the Austin Organ Company the contract for a four-manual organ which will have unique features. The organ will be placed in special chambers for use in a large auditorium and also for use in an adjoining chapel, and openings are provided so that it can be heard outdoors in summer.

THREE ORGANS PLACED IN DUBUQUE CHURCHES

LARGEST IN SACRED HEART.

Wangerin-Weickhardt Company Installs Instrument of Forty-two Speaking Stops and Two of Two Manuals.

The Wangerin-Weickhardt Company of Milwaukee has just installed one three-manual and two two-manual organs at Dubuque, Iowa. The three-manual, of forty-two stops, is in the Sacred Heart Church. All three manual sections with the exception of the open diapasons on the great and the pedal section are under expression. A feature is the new visible adjustable combination mechanism. The action is electro-pneumatic.

The specification of the organ is as follows:

GREAT ORGAN.

1. Open Diapason, 16 ft., 61 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Principal Minor, 8 ft., 61 pipes.
4. Doppel Floete, 8 ft., 61 pipes.
5. Viola d'Gamba, 8 ft., 61 pipes.
6. Gemshorn, 8 ft., 61 pipes.
7. Octave, 4 ft., 61 pipes.
8. Rohrflöte, 4 ft., 61 pipes.
9. Quinte, 2 3/4 ft., 61 pipes.
10. Super Octave, 2 ft., 61 pipes.
11. Mixture, 3 rks., 183 pipes.
12. Tuba Magna, 16 ft., 61 pipes.
13. Harmonic Tuba, 8 ft., 61 pipes.

SWELL ORGAN.

14. Bourdon, 16 ft., 73 pipes.
15. Open Diapason, 8 ft., 73 pipes.
16. Stopped Diapason, 8 ft., 73 pipes.
17. Violoncello, 8 ft., 73 pipes.
18. Salicional, 8 ft., 73 pipes.
19. Vox Angelica, 8 ft., 73 pipes.
20. Vox Celeste, 8 ft., 73 pipes.
21. Harmonic Flute, 4 ft.
22. Violina, 4 ft.
23. Flautino (from No. 33), 2 ft., 61 notes.
24. Dulce Cornet, 3 rks., 153 pipes.
25. Oboe, 8 ft., 73 pipes.
26. Cornopean, 8 ft., 73 pipes.
27. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

28. Violin Diapason, 8 ft., 73 pipes.
29. Melodia, 8 ft., 73 pipes.
30. Dulciana, 8 ft., 73 pipes.
31. Quintadena, 8 ft., 73 pipes.
32. Flauto Anabale, 4 ft., 73 pipes.
33. Flautino, 2 ft., 73 pipes.
34. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

35. Open Diapason, 16 ft., 32 pipes.
36. Violone, 16 ft., 32 pipes.
37. Sub Bass, 16 ft., 32 pipes.
38. Lieblich Gedeckt (from No. 14), 16 ft., 32 notes.
39. Octave Bass, 8 ft., 32 pipes.
40. Violoncello, 8 ft., 32 pipes.
41. Tuba Magna (from No. 12), 16 ft., 32 notes.
42. Harmonic Tuba (from No. 13), 8 ft., 32 notes.

Provisions have been made in the console for the future connection of a sanctuary organ.

The second organ is a two-manual instrument for Holy Ghost Church. Both manuals with the exception of the diapason on the great will be under expression. The following specification gives the tonal layout:

GREAT ORGAN.

1. Open Diapason, 8 ft.
2. Doppel Floete, 8 ft.
3. Violoncello, 8 ft.
4. Concert Flute (from No. 14), 8 ft.
5. Dulciana, 8 ft.
6. Gemshorn, 4 ft.
7. Flauto Traverso (from No. 14), 4 ft.
8. Harmonic Tuba, 8 ft.

SWELL ORGAN.

9. Bourdon, 16 ft.
10. Horn Diapason, 8 ft.
11. Stopped Diapason, 8 ft.
12. Salicional, 8 ft.
13. Vox Celeste, 8 ft.
14. Concert Flute, 8 ft.
15. Flute Celeste, 8 ft.
16. Dulciana (from No. 5), 8 ft.
17. Flauto Traverso (from No. 14), 4 ft.
18. Violina, 4 ft.
19. Oboe, 8 ft.
20. Cornopean, 8 ft.
21. Vox Humana, 8 ft.

PEDAL ORGAN.

22. Open Diapason (ext. of No. 1), 16 ft.
23. Sub-Bass, 16 ft.
24. Lieblich Gedeckt (from No. 9), 16 ft.
25. Bass Flute (from No. 14), 8 ft.

St. Columbkil's Church will receive the third organ. This is also a two-manual instrument in which both sections of the manual division are under expression except the diapason on the great organ.

The Wangerin-Weickhardt Company has received the contract for a large four-manual organ for St. John's Cathedral, Milwaukee. Other Milwau-

kee contracts include a large three-manual for Mount Olive Lutheran Church and a large three-manual for the Lutheran Church of the Ascension. The same company is building a large three-manual organ for Redeemer Lutheran Church, Chicago. It is now booked with church and theater organ contracts until the fall of 1923. Another three-manual organ will be installed in St. Paul at Gloria Dei Lutheran Church, and a three-manual will go to the First M. E. Church, La Crosse, Wis.

VANTINE AT UHLEIN ORGAN.



Mr. and Mrs. Herman A. Uihlein gave a very successful musicale at their beautiful home, Craigmere, Whitefish Bay, near Milwaukee, on the evening of Oct. 21 and the organ soloist of the occasion was Lewis A. Vantine. Mr. Vantine's selections included Kramer's Concert Prelude, the Toccata in D minor by Bach and "The Swan", by Saint-Saens. Mrs. Uihlein sang a group of songs. There was a large company of guests. The affair opened a series of similar musicales which Mr. and Mrs. Uihlein give every winter. The photograph shows Mr. Vantine seated at the console of the Aeolian organ in the Uihlein home.

THEATER ORGANISTS ELECT.

Robert Berentsen President of Society for the Coming Year.

The annual election of the Society of Theater Organists was held Dec. 5 at the Haven Studio, 100 West Fifty-fourth street, New York. The following officers were elected:

President—Robert Berentsen.
Vice President—Frank Stewart Adams.
Recording Secretary—J. Van Cleft Cooper.
Corresponding Secretary—Raymond Willever.

Treasurer—Sigmund Krumgold.
Members-at-large of the Board of Trustees—Academic, Vera Kitchener and Harold O. Smith; Associate, Fred Spencer and M. Mauro-Cottone.

Reports of the treasurer and the membership committee were presented and plans for the year were discussed. Prominent speakers will address some of the monthly meetings and a banquet and entertainment will be held during the winter.

Dr. Alexander Russell, concert director of Wanamaker's New York and Philadelphia stores and director of music at Princeton University, was elected an honorary member in recognition of his distinguished services in behalf of the organ profession and especially in making possible the society's demonstrations at the New York Wanamaker Auditorium.

Under the direction of Albert Reeves Norton, F. A. G. O., organist and director, the choir of the Homewood Avenue Presbyterian Church of Pittsburgh sang the Christmas cantata, "The Message of the Star," by R. Huntington Woodman, on the evening of Dec. 21.

PHILADELPHIA GALA NIGHT

Dupre and Courboin, with Orchestra, Heard by 10,000 People.

(By Telegraph to The Diapason.) Philadelphia, Pa., Dec. 27.—Ten thousand people thronged the various floors of the great Wanamaker store around the Grand Court last night to hear the remarkable concert in which Marcel Dupre and Charles M. Courboin presided at the organ as soloists with the Philadelphia Orchestra under Leopold Stokowski. The program was carried out with the features announced in the December issue of The Diapason and at the close it was the generally voiced opinion that the high water-mark of musical excellence had been attained in this combination of organ and orchestra in a program of such superlative excellence.

A large contingent was present from New York, in addition to all the Philadelphia organists and others from nearby cities who could come. Tiers of seats were reserved for the American Organ Players' Club, the National Association of Organists and the American Guild of Organists.

The orchestra gave a magnificent rendition of Cesar Franck's Second Chorale as orchestrated by Wallace Goodrich of Boston. Mr. Courboin played for the first time in public Dr. Alexander Russell's latest composition in his series of "St. Lawrence Sketches"—"Up the Saguenay." Bach's Suite in B minor was played by the orchestra and Mr. Dupre played Widor's Fifth Symphony with the orchestra, as orchestrated by Frank Stewart Adams of New York. This performance fairly electrified the audience. Courboin and the orchestra played the Allegro from Widor's Sixth Symphony and Dupre and the orchestra played d'Aquin's "Noel" and Dupre's Prelude in F. The orchestra next offered the Finale of Act 3 of "Die Walkure." Finally came the splendid rendition of the Bach Passacaglia, orchestrated by Stokowski, and played by the orchestra with Mr. Courboin at the organ.

It was a night for the organ which can be called epoch-making without misusing that expression as it often has been misused.

Following his joint appearance with Charles M. Courboin with the Philadelphia Orchestra, Dec. 26, Marcel Dupre played the first of the Cesar Franck centenary recitals at the New York Wanamaker Auditorium, Wednesday afternoon, Dec. 27. His program included these numbers: Second Chorale; Pastorale; Prelude, Fugue and Variation; Finale in B flat; Improvisation on themes from Franck's orchestral works.

Charles M. Courboin played the second Franck recital on Friday, Dec. 29, with the following program: "Grande Piece Symphonique"; Third Chorale; Andantino; "Piece Heroique."

Marcel Dupre will play the third and last of the Franck recitals Wednesday, Jan. 3, at the New York Wanamaker Auditorium. The program will be as follows, completing the list of Franck's works for organ: Fantasia in A; "Priere"; Fantasia in C; Cantabile; First Chorale; Improvisation on themes from Franck's orchestral works.

Death of Dr. Charles F. Davies.

Dr. Charles F. Davies, formerly organist at the Jefferson Avenue Presbyterian Church of Detroit and president of Windsor College and Conservatory, died at Cleveland Dec. 4. He was born in England seventy-eight years ago and, after winning recognition there, moved to Canada and then to Detroit.

CLASSIFIED ADVERTISEMENTS

WANTED—TO BUY.

WANTED—USED REED ORGAN, two-manual, full size pedal, or used pipe organ, one or two-manual. Otto L. Gunther, Congress Park, Ill.

WANTED—TO BUY TWO PIPE ORGANS, twelve to twenty stops. Any kind of action. P. BUTZEN, 2128 West Thirtieth street, Chicago. Telephone Canal 4983. [1]

WANTED—TO BUY SMALL USED church organ of two or possibly three manuals. Address A 2, The Diapason.

WANTED—POSITIONS.

WANTED—ORGANIST AND DIRECTOR of large chorus choir for five years wishes position in larger city. Desires three-manual organ. Wife is successful vocal teacher, contralto soloist and assistant director. Address A 4, The Diapason.

POSITION WANTED—DESIROUS OF contracting with theater as organist, with or without orchestra. At present engaged but desire to change. Communicate, Aubrey C. F. Westermann, 7106 Tenth avenue, Brooklyn, N. Y. Phone, Bensonhurst 7244.

POSITION WANTED—ORGANIST and choirmaster (Scotch) desires church appointment in town where business position could also be obtained. Highest references and excellent experience. Address A 8, The Diapason.

Skinner Organ for Elyria, Ohio.

At a special meeting of the vestry of St. Andrew's Church, Elyria, Ohio, a contract was signed with the Skinner Organ Company for a \$15,000 organ. This will be a three-manual instrument. It will be ready for use about Aug. 1. Ferdinand V. Anderson is organist and choirmaster of St. Andrew's.

"The new pipe organ in the English Lutheran Church," says the Milwaukee Sentinel, "was played for the first time Sunday morning, when dedication ceremonies were held. The Rev. William Genzler of Racine delivered the sermon, on 'Why This Waste?'" This clergyman should be taken in hand at once and mercilessly by the proper committee of the N. A. O. and the organ builders may be expected to adopt resolutions anathematizing him at their next meeting.

Quite the most pretentious program the Tuesday Musical Club of Pittsburgh has ever undertaken was presented Dec. 19 in Memorial Hall with the assistance of the Cecilia Choir under Charles N. Boyd's direction. Mrs. W. F. Knox and Mrs. Edward B. Lee had arranged the program, which was given against a painted drop representing a snow scene with a cathedral in the foreground, the stage being flanked with rows of snow-spotted Christmas trees. The Cecilia Choir, in Russian peasant costumes designed by Mrs. Lee and Mrs. Knox, gave the opening number, marching in to the strains of Tchaikowsky's "Cherubim Song." They then gave Kastalsky's "God Is with Us," and carols by Tchesnokoff, Pantchenko, Rachmaninoff and Gretchaninoff. The recessional was Rebikov's "Christmas Bells," the men chanting the bell tones. All were given unaccompanied. For the second part of the program the choir appeared in Norwegian national costume, and a group of costumed dancers from the Tuesday Musical executed two graceful numbers under the direction of Carl Heinrich. The most picturesque and effective number was the Brittany group, for which club members appeared in the costumes of Breton peasantry, each carrying a lighted candle. As the club choral, in the opposite gallery, sang the old Breton melody, "O'er the Cradle of a King," the doors of the cathedral slowly opened, revealing a tableau posed by Mrs. H. F. Dubarry as Mary and Mrs. C. H. Barnard as Joseph bending over the figure of the Child, while the candle bearers dropped to their knees in adoration.

"Hiawatha's Wedding Feast," by Coleridge-Taylor, was sung Dec. 7 at the Central Presbyterian Church of Paris, Tex., under the able direction of Mrs. Corinne Dargan Brooks, the organist and director.

WANTED—HELP.

WANTED—TUNER AND FINISHER, whose character, ability and industry will bear investigation, by an old established builder of high-class organs. Position will be permanent and agreeable and residence in or near New York City will be required, with very little traveling. If interested, for further particulars apply by letter only to JOSEPH T. McMAHON, Room 810, Woolworth Building, New York City.

WANTED—METAL PIPE-MAKER. One experienced in slim scale string stops and reeds preferred. MIDWEST ORGAN SUPPLY COMPANY, 218 East Sixth street, Alton, Ill. [2]

WANTED—COMPETENT ORGAN SALESMEN for theaters and churches, in and out of Chicago, by reliable manufacturer. State fully your experience and proposition expected. Correspondence confidential. Address A 7, The Diapason.

WANTED—WOOD PIPE VOICER, steady work, highest wages. GEORGE KILGEN & SON, St. Louis, Mo.

WANTED—ORGANISTS FOR THEATER work. Organists coached on style and repertoire for theater playing by specialist. Lucrative positions. Over 200 pupils of Sidney Steinheimer now playing in theaters. Exceptional opportunity for organists. Address SIDNEY STEINHEIMER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

WANTED—FIRST-CLASS REED VOICER; competent to voice reeds to high modern standards for church and theater organs. Only proven ability will count. Apply GEORGE W. BADGER COMPANY, Rockville Centre, N. Y.

WANTED—AN AI CONSOLE MAN with ability. State experience and full particulars. BEMAN ORGAN COMPANY, Binghamton, N. Y.

WANTED—FIRST-CLASS MEN IN all branches of the organ line. Steady work. State experience. MUDLER-HUNTER COMPANY, INC., 2632-38 West Gordon street, Philadelphia.

WANTED—CHEST MAKERS; ALSO man to be foreman in chest room. Steady work; highest wages. GEORGE KILGEN & SON, 3817 Laclede avenue, St. Louis, Mo.

WANTED—FIRST-CLASS OUTSIDE man at once, steady work and good pay. Address REUTER ORGAN COMPANY, Lawrence, Kan. [1]

WANTED—SKILLED WORKMEN IN every department, highest wages, steady work. GEORGE KILGEN & SON, 3825 Laclede avenue, St. Louis, Mo.

WANTED—EXPERIENCED ORGAN BUILDERS for outside erecting and finishing. THE AMERICAN PHOTO PLAYERS COMPANY, San Francisco, Calif. (tf)

WANTED—COMPETENT ORGAN erector and finisher. Address HENRY PILCHER'S SONS, Louisville, Ky.

FOR SALE—ORGANS, ETC.

FOR SALE—ONE-MANUAL REED organ, built by Clough & Warren, with new electric blower attached. Pipe front. Excellent tone; perfect condition. Cost \$1,200 new. A reed organ of qualities which it is practically impossible to obtain at present. Must be sold because of death of owner, for whom it was built. Just the thing for a small church or lodge-room or for home or practice purposes. Address A 6, The Diapason.

FOR SALE—CLOUGH & WARREN (Austin console), three manuals, twenty-four stops, pedal thirty notes, tubular-pneumatic. Also fifteenth stop, and dolce cornet, three ranks, in fine condition. sixty-one notes. Write E. C. Hamilton, Box 194, Franklin, Pa.

FOR SALE—FOTOPLAYER, USED three years; in very good condition. Theater discontinuing business. Will sacrifice for quick sale. Address A 5, The Diapason.

FOR SALE—A SECOND-HAND REED organ, with a set of pipes, one manual. Address 2635 South Central Park avenue, Chicago, Ill.

FOR SALE—ORGAN MUSIC. FINE three-part women's choruses, good easy anthem books. K. E. RUNKEL, Waterloo, Iowa.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879.

Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

ESCHALLOTS

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F. W. KREBS, 2626 Hazel Street, Erie, Penna.

HALL ORGAN ORDERED BY CHURCH IN CHICAGO

FOR NEW BUENA MEMORIAL.

New Edifice Will Have Three-Manual Instrument to Be Completed Next Summer—Provision Made for Addition of Echo.

Buena Memorial Presbyterian Church, which is erecting a large new edifice in the Wilson avenue district of Chicago, has placed the order for a three-manual organ with the Hall Organ Company of West Haven, Conn., and the instrument is to be completed early next summer. The deal was negotiated through Kenneth Butler, Chicago representative of the Hall Company.

Following is the specification of stops of the organ:

GREAT ORGAN.
Double Open Diapason, 16 ft., 73 pipes.
First Diapason (large scale), 8 ft., 73 pipes.
Second Diapason (medium scale), 8 ft., 85 pipes.
Gamba, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 notes.
Harmonic Flute, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Harmonic Tuba (heavy wind), 8 ft., 73 pipes.
Chimes (prepared for).
Harp, 8 ft., 61 bars.

(Numbers 3 to 10 enclosed in choir swell box.)

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viola di Gamba, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Viola di Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Clarinete, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN (Playable from Great keyboard).

Provisions made for eight stops in Echo organ, to be added in the future.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Second Bourdon (from Swell), 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Octave (from Open Diapason), 8 ft., 32 notes.
Stopped Flute (from Bourdon), 8 ft., 32 notes.
Harp (from Great), 8 ft., 32 notes.
Trombone (enclosed (from Swell), 16 ft., 32 notes.

There will be six pistons each for the great and the swell, five for the choir and four affecting the pedal stops, besides four general pistons operating on the entire organ. The console will be detached.

Tour East by Clarence Eddy.

Clarence Eddy leaves Chicago early in January for a tour of recitals in the east. Among the appearances already booked are the following:

Jan. 6—First Congregational Church, Washington, D. C. (New Bischoff memorial organ, a four-manual Skinner).

Jan. 10 and 11—St. Mark's Lutheran Church, Baltimore. (Opening recitals on a large three-manual Möller organ).

Jan. 24 Mr. Eddy will play at the Swedish Bethany M. E. Church, Chicago, on a new three-manual Möller organ. Mrs. Eddy will assist in this recital. Jan. 28 he is booked at Medinah Temple, Chicago, for a special recital for the Shriner.

Schaefer Organ Is Dedicated.

A two-manual organ of eighteen speaking stops and a set of chimes, electric action, built by the Schaefer Organ Company of Slinger, Wis., was dedicated in the Lutheran Church of the Reformation at Milwaukee Dec. 10, and in the evening Carl F. Mueller gave a recital, at which he played: Festival Prelude on Luther's Hymn, Falkes; Variations on "Silent Night", Harker; "Burlesca e Melodia", Ralph L. Baldwin; "Prayer and Cradle Song", Guilman; Minuet in G, Beethoven; "The Holy Night", Buck; "A Song of Gratitude", Cole.

ORGAN INSTALLATION IN AUTOMOBILE SALESROOM.



RECITAL SERIES BY FARNAM.

Monday Evening Programs at Church of Holy Communion, New York.

Lynnwood Farnam has arranged a series of recitals at the Church of the Holy Communion, New York, to be played on the Monday evenings in January. All of the programs are to be by Mr. Farnam except that on Jan. 22, when Harold Gleason of the Eastman School at Rochester will preside at the instrument. This series will attract the interest which all of Mr. Farnam's performances command. The programs are as follows:

Jan. 1—Chorale No. 2 in B minor, Cesar Franck; "Toccata per L'Elevazione," Frescobaldi; "The Holy Night," Malling; Psalm-Prelude No. 3 in C minor, Herbert Howells; Scherzo in E, Gigout; selections from "Les Heures Bourguignonnes," Georges Jacob; "Marche Heroique," Saint-Saens.

Jan. 8—Symphony No. 2 in F (MSS.), Edward Shippin Barnes; Improvisation-Caprice, Jongen; Meditation in Ancient Tonality, Harvey Grace; Toccata-Prelude on "Pange Lingua," Bairstow; Rondo, "Soeur Monique," Couperin; Toccata and Fugue in D minor, Bach.

Jan. 15—Prelude and Fugue in G minor, Dupre; Intermezzo in E minor, DeLamarter; "Prayer," Ravanello; "Within a Chinese Garden," Stoughton; "Carillon," Vierne; Selections from "Les Heures Bourguignonnes," Georges Jacob; Passacaglia in C minor, Bach.

Jan. 22—By Harold Gleason: Sonata No. 6 in D minor, Mendelssohn; Chorale No. 3, in A minor, Franck; Prelude in D minor, Clerambault; Romance from Fourth Symphony, Vierne; Toccata on a Gregorian Theme, (from First Symphony), Edward Shippin Barnes; "Ariel," Bonnet; Berceuse, Bonnet; Variations in E minor, Bonnet.

Jan. 29—Allegro from First Sonata (MSS), George W. Andrews; "Ave Maria," Arkadelt-Liszt; Roulade, Bingham; Chorale Prelude on a Theme in Gregorian Style, Eric De Lamarter; Aria in F major, Bach; "Romance sans Paroles," Bonnet; Chorale Prelude on "O World, I e'en Must Leave Thee," Brahms; "Chant for Dead Heroes," Gaul; "Piece Heroique," Franck.

BONNET SAILS FOR AMERICA.

Completes Recital Tour of England, Belgium and France.

Joseph Bonnet has completed an extensive concert tour in England, where he was received with enthusiasm by both the press and the public. Following his return to Paris, a tour of the French provinces was made, extending as far as Strassburg and then into Belgium, where he played at several festival performances in honor of

the centenary of Cesar Franck. A series of recitals was given in the Palais du Trocadero, Paris, and as soloist with the Lamoureux Orchestra.

Mr. Bonnet sailed for America Dec. 30 for his American tour of organ concerts.

Dies After Sixty Years' Service.

Parker Lamson Walker, for sixty years organist of the South Congregational Church, Salem, Mass., died Dec. 10 after a long illness. He was born in Salem, Dec. 11, 1844, and was graduated from the Salem high school in the class of 1861. At the age of 8 he began studying music, and when 11 was engaged as organist of the Harvard Street Church, Salem. Soon afterward he went to the South Congregational Church and when he observed his fiftieth anniversary of service ten years ago, the congregation held a reception in his honor. For forty-six years he was employed by the Mason & Hamlin Piano Company of Boston. In October, 1867, Mr. Walker married Arabella S. Goldsmith of Salem. He is survived by a son, Fred G. Walker, of New York City, and a brother, Charles L. Walker of Salem.

Plays New Gratian Organ.

Charles Galloway of St. Louis was presented as soloist at a Christmas musicale which drew a very large audience to the First Methodist Church of Alton, Ill., Dec. 15, to hear the new Gratian organ. Mr. Galloway played these selections: Allegro Maestoso, Guilman; "Contrasts," J. Lewis Browne; Scherzo in C minor (Fifth Sonata), Guilman; "The Holy Night," Buck; Fantasieta, Dubois; "Will o' the Wisp," Nevin; "In Moonlight," Kinder. The Henry C. Priest memorial organ was built in 1901 by J. W. Gratian and first installed in the old church. It was later taken down and placed in storage during the building of the present edifice; was then erected, with some alterations, in a specially prepared alcove and so remained until the fire last April, which damaged the instrument. After the insurance was adjusted the committee appointed by the trustees entered into a contract with J. W. Gratian & Son to restore the organ to its original condition, with the exception that the mechanism should be modern.

ORGAN USED AS AN AID IN SELLING CADILLACS

IS INSTALLED IN SALESROOM

Instrument Built by American Photo Player Company Used in Quarters of Automobile Concern at San Francisco.

Organs as accessories for automobile salesrooms offer a new field for the builder. The first instance of such an installation, as noted in the December issue of The Diapason, is that by the American Photo Player Company in the salesrooms of the Cadillac Company in San Francisco. This is pronounced to be the most beautiful motor car showroom in the world. The instrument was used throughout the recent show of closed models and thus displaced the orchestra formerly engaged.

The organ is one of the new model pit instruments designed by the American Photo Player Company, which lend themselves to quick installation. It is fourteen feet long, three feet six inches deep and five feet three inches high. There are two manuals and pedal and double rolls for self-playing are provided. The specifications are as follows:

- DIVISION 1 (Pedal).**
1. Bass Flute, 8 ft.
2. String, 4 ft.
3. Flute, 4 ft.
4. Bass Drum.
5. Cymbal.
6. Snare Drum Tap.
- DIVISION 2 (Accompaniment).**
7. Contra Flute T. C., 16 ft.
8. Tibia Flute, 8 ft.
9. Violin T. C., 8 ft.
10. Vox Humana T. C., 8 ft.
11. Flute, 4 ft.
12. Violina, 4 ft.
13. Xylophone.
14. Tremolo.
15. Snare Drum Roll.
16. Snare Drum Tap.
17. Tom Tom.
18. Tambourine.
19. Castanets.
20. Sleigh Bells.
21. Bird Whistle.
- DIVISION 3 (Solo).**
22. Contra Flute T. C., 16 ft.
23. String Middle C, 16 ft.
24. Vox Humana Middle C, 16 ft.
25. Tibia Clausa, 8 ft.
26. Violin T. C., 8 ft.
27. Vox Humana T. C., 8 ft.
28. Orchestral Flute, 4 ft.
29. Violina, 4 ft.
30. Vox Humana, 4 ft.
31. Piccolo, 2 ft.
32. Xylophone.
- TRAPS (Operated by Trap Buttons).**
33. Snare Drum (Jazz).
34. Snare Drum (Trap).
35. Snare Drum (Roll).
36. Crash Cymbal.
37. Tom Tom.
38. Tympani.
39. Wind Siren.
40. Tambourine.
41. Castanets.
42. Sleigh Bells.
43. Bird Whistle.
44. Cathedral Chime.
45. Klaxon (on push rod).
46. Door or Telephone Bell (on push button).
- TRAPS (Operated by Disappearing Pulls).**
47. Bass Drum.
48. Cymbal.

The analysis shows sets of pipes as follows: Tibia, 8 ft., 73 pipes; violin, 8 ft., 49 pipes; vox humana, 8 ft., 49 pipes, and xylophone, 40 bars. Ten-inch wind is used except on the vox humana, which is on six-inch wind.

Dupre Bookings for Month.

Bookings of recitals by Marcel Dupre in the month of January include the following:

- Jan. 3—New York City, Wanamaker Auditorium.
Jan. 4—Maplewood, N. J.
Jan. 5—New York, Wanamaker Auditorium.
Jan. 6—Brooklyn, private recital.
Jan. 8—New York, Wanamaker Auditorium.
Jan. 9—Worcester, Mass.
Jan. 10—Fairhaven, Mass.
Jan. 12 and 13—Boston Symphony, Boston.
Jan. 15—Boston, A. G. O. recital, Emanuel Church.
Jan. 16—Melrose, Mass.
Jan. 17—Newton, Mass.
Jan. 18—Andover, Mass.
Jan. 19—Northampton, Mass. (Smith College).
Jan. 21—Burlington, Vt.
Jan. 23—Montreal (third recital).
Jan. 25—Montreal (fourth recital).
Jan. 26—Ottawa, Ont.
Jan. 28—St. Ursula, Ont.
Jan. 30—Scranton, Pa.
Jan. 31—New York, Wanamaker Auditorium.

Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

KEY TO PUBLISHERS—D: Ditson, F: J. Fischer & Bro., G: The H. W. Gray Company, S: G. Schirmer, St: The Arthur P. Schmidt Company, B: Boston Music Company, Su: Schuberth, C: Composers' Publication Society.

SURVEY OF PROTESTANT CHURCH MUSIC OF 1922.

It would seem of the beginning of the year is a good time to take account of recent achievements in composition, and I am therefore following my custom in giving a brief view of the things published during 1922 that seem to me most likely to last until 1932. Of course, I have not seen everything published this year; indeed, I have seen very little of the new organ music published abroad, for good and sufficient reasons. The following remarks, then, have only the limited value of a chat by one organist and choirmaster on a subject which interests him greatly.

ANTHEMS.

Here are the anthems which I like best: Banks—"O Most Blessed Jesu." A cap. (G) Evening, Lent, General. Barnes—"Easter Ode." S. (S) Easter. Barnes—"Lord, It Is Not Life," S or T. (S) General. Butcher—"The Virgin and Child." (S) Christmas. Candlyn—"We Three Kings." TB. (G) Christmas. Candlyn—"In Dulci Jubilo." A cap. (G) Christmas. Candlyn—"Sleep, Holy Babe," A. (G) Christmas. Obligator. Clokey—"Hymn Exultant," medium. (G) Easter. Clokey—"Christmas Joy" and "Christmas Hymn." Carols. (Summy) Christmas. Clokey—"Noel" and "His Birthday." Carols. (Summy) Christmas. Forsyth—"The New Dawn," A cap. (G) Peace. H. Gaul(ed)—Eight Old English Carols. (S) Christmas. C. Harris—"I Am the Resurrection," A. (St) Easter. Jenkins—"Lux Benigna," Bar. (F) Guidance, General. Lutkin—"Awake, the Day Is Dawning." A cap. 8 part. (G) Easter. Lutkin—"The Carol of the Beasts," medium solo and a cap. chorus. (G) Christmas. Manney(ed)—"Six Old French Christmas Carols" in two sets. (D) Christmas. Mansfield—"God's Goodness Hath Been Great." 4 pp. (St) Thanks. H. A. Matthews—"O Love Invisible." A cap. (C) Lent, General. H. A. Matthews—"Three Women Went Forth." 8 part a cap. (C) Easter. J. S. Matthews—"I Am the Bread of Life." (C) Communion. Milligan—"Through the Day Thy Love." 3 pp. (St) Evening Close. Milligan—"Morning Hymn." May be sung a cap. (St) Morning Introit. Noble—"Into the Woods My Master Went." A cap. (Banks) Lent, Good Friday. Strickland—"Saviour, Hear Us." May be sung a cap. (S) Introit Hymn. Woodman—"Great Is the Lord." (S) Thanks.

The list is shorter than last year's, and it is not so easy to pick out one or two outstanding numbers. Again the tendency toward the unaccompanied anthem is noticeable. Of course, there are still many more accompanied anthems published than unaccompanied, but if I am any judge, a disproportionate amount of fine work is being done with the a cappella chorus. Here is Dr. H. A. Matthews, who has achieved huge popularity with the accompanied type of anthem, putting out as his total contribution for the year two unaccompanied anthems, one of which, the number for Easter, is perhaps the finest thing he has done, though to me it is not quite so effective as his "Ballad of Trees," published the preceding year. Mr. Noble has published only the one unaccompanied number this year; of course, it is very good, though not, I think, among his very best, which are peerless. The output of J. S. Matthews has been slight for one to whom we are continually looking for delightful things; there is only the one little communion anthem. From Philip James there is nothing at all. Mr. Barnes has two good numbers, the one for Easter about the best anthem he has written, and they are both accompanied; he will probably be the last composer to desert the organ accompaniment, which is often the finest part of his anthems. Candlyn has two excellent accompanied numbers and one unaccompanied thing that is easy and good, but not his best. So far he, too, does better with an accompaniment. The Clokey numbers have clever accompaniments and carry on the promise of the young composer's former work; he is surely one of the leading composers now; the carols are delightful bits. Mr. Milligan, too, has given us two excellent numbers, short but effective and atmospheric, both better unaccompanied.

Perhaps the most effective and original unaccompanied number of the year is the anthem by Mr. Banks, and it has considerable claim to being the best anthem of the year, though I cannot be sure of this until I have actually used it. The most ambitious accompanied anthem is that by Cyril Jenkins, a setting of "Lead, Kindly Light," that reaches the length of a short cantata. It was sung at the guild service in New York on All Saints' Day, and I am told that it was very impressive. It is not really difficult, but its length makes its usefulness rather limited to special occasions. I was deeply impressed with the

Forsyth chorus, and I put it in a class with Mr. Banks' work, with a feeling that it is even more vocal than the other anthem and quite as effective to the ear and perhaps more dramatic. Anyway, it is the composer's finest unaccompanied work for mixed voices and one of the really great anthems we have had recently.

If I had a quartet and wanted some new numbers from this list, I should choose both by Barnes; the carols by Clokey, Gaul and Manney, and the short numbers by Mansfield, Milligan (both), and Strickland. Perhaps your quartet could manage also the fine carol by Butcher, the third number by Candlyn, and the anthems by Harris and J. S. Matthews.

The finest anthem of the year? I don't know, but I think that it is between Barnes' "Easter Ode," Banks' "O Most Blessed Jesus," Candlyn's "Sleep, Holy Babe," Forsyth's "The New Dawn," Matthews' "Three Women Went Forth," and Noble's "Into the Woods"; four of these are unaccompanied.

In making this list, however, I have omitted mention of new numbers in Clarence and Helen Dickinson's delightful "Sacred Choruses" (G), and many of them, though they have traditional melodies, are truly original works. I don't know that any anthem published during the year is more beautiful than the charming "Lapland Carol," for instance. Here is a list of the new issues in this indispensable series:

"Christmas Carols from Lapland," a cap chorus with T and B obligatos. Christmas.

Traditional—"An Angel Came," A. Christmas. Obligator.

Norwegian—"The Babe in the Manger," S. Obligator. Christmas.

Eighteenth Century—"The Song of the Angels," Women 4 part. Obligator. Christmas.

Austrian—"Shepherds' Christmas Song," Women 3. Christmas.

Lithuanian—"What a Wonder," Women mostly 2. Christmas. Obligator.

Dickinson—"The Shepherd's Story," TTBB. Christmas.

Gevaert—"A Joyous Christmas Song," SSAA. Christmas.

Flemish—"When o'er the Hills," extra B or A. General. Faith.

Several of these are just new arrangements of numbers previously published for mixed voices. The arranging for women's voices has not been done by the Dickinsons in some cases, and the keys chosen have been too low or otherwise not well planned for women's voices.

The most beautiful of the things published this year for the first time are the Lapland Carol and "When o'er the Hills." The texts are uniformly excellent. I should expect that "The Shepherd's Story" would go very well indeed in its new arrangement for men's voices.

Beside the Dickinson series there are two or three others that deserve special mention. Kurt Schindler, whose knowledge of obscure music is astonishing, is publishing with Ditson a series entitled "Spanish Sacred Motets," and their appearance is one of the most important musical events of the past year. They are numbers in the style of Palestrina, and those who are capable of doing such music won't want my opinion of individual numbers, but will wish to look over the entire set. I mention particularly, however, the setting of the "Reproaches" by Vittoria as rather easy and very beautiful.

Another fine venture of the year is the publication of several numbers in a series to be entitled the "Harvard University Glee Club Collection," edited by Dr. Davison of Harvard and published by the new firm of E. C. Schirmer in Boston. Unfortunately no English text is furnished for a considerable number of the best things, but there are English texts for three Bach chorales, and for "Lo, How a Rose," "In Dulci Jubilo" and two or three other good things. None of the numbers is very difficult, and some are of the highest beauty. It is to be hoped that our colleges will try to put on the Latin numbers. A list of the entire series may be had of the publishers.

One other series has just been started, the "Amherst College Choir Series" (G), edited by Mr. Hinners. The only number that I have seen so far is a fine little thing for Lent called "Lord, on Our Offenses," by Mendelssohn. This series, like the Harvard one, is for men's voices, of course.

Only two or three settings of the Episcopal canticles deserve mention. There is an excellent Te Deum in D flat by Candlyn (G), a good setting of the Magnificat and Nunc Dimittis in A by Bernard Johnson (S), and a highly original and beautiful setting of the Benedictus Es, Domine, by Miles Martin (G).

ORGAN COMPOSITIONS AND BOOKS.

The outstanding work for the organ is Dr. Dickinson's "Technique and Art of Organ Playing" (G), the very best organ method that I have ever seen, particularly for one who has to get along without a great teacher. The first half of the book is filled with advice which is perfectly clear and perfectly practical. Every now and again in reading the book I said: "Yes, hang it, and it took me ten years to find that out!" and I had a very good teacher, too. The method of writing interested me a good deal, and I feel sure that Dr. Dickinson would not object to my telling it. Mrs. Dickinson, whose knowledge of choral music is huge, but who had never played an organ, would ask Dr. Clarence, "Now what do you tell in the first lesson?" She would listen carefully, ask questions about anything not quite clear, and after he had gone about some other work, she would write down what she had learned. Then he would look over what she had written and make any correction that was necessary. In this remarkable way he assured himself that he stated everything in such a way that a student would be able to follow instructions without becoming bewildered in various interpretations. When the book was complete he

consulted a number of the most important teachers of organ in the country, such as Dr. Carl, and let them criticize every exercise. In this way the book came to represent the very best in American organ scholarship. With this book at hand, and with the excellent one by Mr. Barnes published last year, there is no reason why we should continue to use instructions intended for the old-fashioned instrument of 1850.

Another very interesting book is Dr. Ellingford's "The Art of Transcribing for the Organ" (G), all informing and entertaining, a book which makes me wish more than ever that some publisher would have the initiative to bring out editions of the great oratorios with real organ accompaniments. It appears from what Dr. Ellingford says that we have been using poor transcriptions of string parts only, and I had long suspected as much. If I had been a good organist I should have known so, but I thought that the fault might be with me.

An interesting addition to our collections for the organ is Dr. Stewart's "Album of Transcriptions" (Presser), containing the editor's sonata, "The Chambered Nautilus," with a particularly graceful scherzo movement. This is a book worth owning, particularly if you are looking for easy and melodious things.

There have been two collections of Bach chorales published in book-form: Barlow's "Bach Chorale Book" (G) with a large number of chorales arranged according to the church year, and Surette's "Twenty-five Chorales of Bach" (E. C. Schirmer). Mr. Ferrari has done an excellent piece of work in his "Twelve Transcriptions for the Organ" (G) in two sets, dainty pieces of the seventeenth and eighteenth centuries by such composers as Rameau. These are the prettiest additions to our stock of pieces for historical recitals since Dickinson's "Recital Series." Lemare's excellent Encore Series (G) continues to present beloved old tunes in delightful form.

There has been a huge number of transcriptions in other series and in separate issues. Schirmer has continued to issue "Recital Series of Organ Transcriptions," with such excellent big things as a transcription of Liszt's "Les Preludes" and such charming little numbers as Gretchaninoff's "Cradle Song" and "Autumn Song," Massenet's "Angelus," not to mention a large number of bits by Fibich, Friml, Grieg, Ganne, Godard, Golterman and others. Other transcriptions that I have liked are:

Dickinson-Liszt—"The Shepherds at the Manger." Organ, violin, harp, cello. (G).

Lotti—"Pur Dicesi" (Aria). (G).

Laurens—"Sieste." (S).

Pierne—"Serenade." (G).

Left—"His Song." (Summy).

Rinsky-Korsakoff—"Scheherazade." (G).

These are all very good. The Scheherazade number is really a fantasia by Gordon Nevin on the great Russian's themes; it is worthy of its original and it "comes off" well on a modern organ; it is not difficult on the whole; this is one of the best of transcriptions. The Dett number was done by the same skilful transposer, and well done; it has a melody that touches the heart.

The most beautiful organ composition of the year, in my opinion, is a transcription so well done that it seems perfectly suited to the organ. I refer to Forsyth's "The Dark Road" (G), transcribed from the original work, for viola and string orchestra. The transcription is by Philip James. This beautifully imaginative composition appeared in the American Organ Quarterly, but I suppose that it has been reprinted separately. It is easy to play on a modern organ. I expect to use it at the opening recital on my new Casavant this winter.

Several other compositions must have mention. The most ambitious work of the year is Yon's Third Sonata (F), an excellent number. I am told by those competent to play it. Among the easy things that I have used with success are:

Candlyn—"Chanson." (S).

Sanders—"Glorificamus." (G).

Webbe—"Ecstasy." (G).

Clokey—"Legende" and "Woodland Idyl." (G).

Zimmerman—"A Spring Morning." (G).

Nearing—"A Memory." (St).

Rogers—"Prelude and Fughetta." (S).

Macedougall—"Salutation." (St).

Maxson—"Liberty Fantasia." (Flammer).

Russell—"Song of the Basket-Weaver." (F).

Russell—"The Bells of St. Anne." (F).

Smith—"Indian Summer Idyl." (S).

These are all melodious and appealing.

SOLOS.

The following solos have considerable interest:

Barnes—"The Night Is Very Still," 2 keys. (B) Christmas.

Barnes—"In Bethlehem's Manger," medium. (S) Christmas.

Candlyn—"Light at Evening Time," high. (S) Evening. Trinity.

Daniels—"Glory and Endless Years," high and medium. (St) Memorial.

Gaines—"Faith, only Faith," 2. (S) Faith.

C. Harris—"Enthroned in Light," 3. (St) Ascension.

Kramer—"O Wondrous Light," 2. (St) Transfiguration.

E. Warren—"Others," medium. (G) Social Service.

Ward-Stephens—"The Phantom Legions," 3. (Chappell) Memorial.

The two memorial numbers are both decidedly effective, and both call for a dramatic voice, preferably a tenor or baritone. The Barnes numbers are pretty and atmospheric, with interesting accompaniments, the first being the more original of the pair. The numbers by Warren and Gaines are heart-songs. The Candlyn number has a fine climax for a dramatic soprano voice.

CANTATAS.

There is, first of all, Willan's "Apostrophe to the Heavenly Hosts" (C), a noble and difficult work in Russian style a cappella, far beyond most choirs. On

the other hand, there is Clokey's delightful little cantata on traditional carols, "Child Jesus" (Birchard). These are the best cantatas or motets of the year, so far as I can judge, and they are the only ones of very high merit.

What have we had, then? Some excellent anthems, particularly in the unaccompanied style; two or three pretty good solos; two very good long choral works, one easy and one difficult; a number of excellent transcriptions (one of which is the finest organ number of the year) and a big sonata, with some very attractive short and easy organ pieces; and finally, the best organ method yet published. It has not been an unfruitful year, but it did not quite come up to its predecessor.

ESTEY ORGAN FOR THE RADIO

Instrument at New York Offices to Be Used for Recitals.

Through the courtesy of the Estey Organ Company, the Radio Corporation-Westinghouse station, WJZ, Newark, N. J., has arranged to broadcast organ recitals at least twice a week during the winter. The radio audience has voiced its approval of the recitals being broadcasted by several of the larger stations. Unfortunately, however, the average organ is not well adapted for radio purposes. The engineers of WJZ station were delighted to find in the Estey organ installed in the general offices of the company at 11 West Forty-ninth street, New York, one that seemed especially designed for radio purposes. In this organ the swell chambers are so arranged that all of the tone emerges from a single point. This simplifies the transmitting problem and permits every sound intensity to be caught at its true value by the microphone.

For several weeks Westinghouse engineers and experts from the Estey Company have been engaged in making preparations for the broadcasting. The auditorium in which the transmitter is placed has been made echo-proof and all extraneous sounds and reverberations that interfere with perfect results from a radio standpoint have been eliminated.

Marcel Dupre at Oak Park.

Marcel Dupre confronted an audience such as this country seldom provides at an organ recital when he appeared for his second Chicago performance the evening of Dec. 21 at Grace Episcopal Church, Oak Park. The fine new four-manual Casavant organ and the interest of Oak Park people in the organ, as manifested in the installation of splendid instruments in that suburb, combined to fill the large church, as did the fact that many Chicago organists made the trip to the suburb in a desire to hear M. Dupre again. It was a masterly performance of works of classic standing, and closed, as have all of M. Dupre's performances, with a remarkable improvisation. The themes for the four movements were provided by George H. Clark, organist of Grace Church; E. Stanley Seder of the First Congregational Church of Oak Park; Dr. P. C. Lutkin of Northwestern University and Herbert E. Hyde of St. Luke's Church, Evanston. The Diapason has so often spoken of the great genius of M. Dupre in improvisation that further comment is not necessary. The Bach Passacaglia and Franck's Chorale in B minor were played beautifully. The "Sœur Monique" fairly sparkled. The program was as follows: Passacaglia, Bach; "Sœur Monique," Couperin; Chorale in B minor, Franck; Variations (Fifth Symphony), Widor; Pastorale (First Symphony), Vierne; Prelude and Fugue in B major, Dupre.

Recitals Booked by Seibert.

Henry F. Seibert of the Church of the Holy Trinity, New York, had recitals booked at the close of 1922 as follows:

Nov. 12—Residence of Dr. Preston Satterwhite, Great Neck, L. I.

Nov. 21—Irving College, Mechanicsburg, Pa.

Nov. 20—Zion Lutheran Church, Harrisburg, Pa.

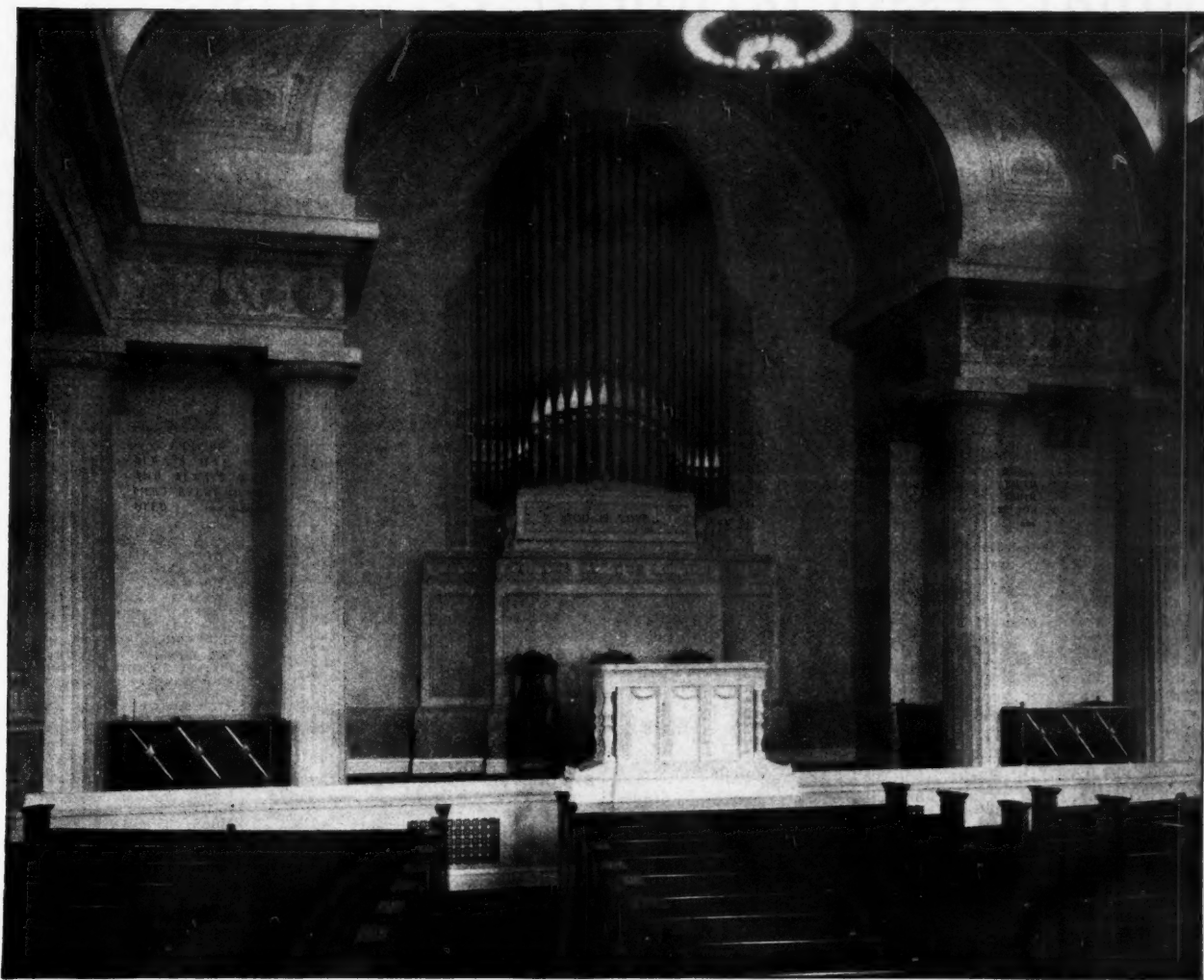
Nov. 22—St. John's Church, Steelton, Pa.

Dec. 4—Calvary Church, Reading, Pa.

Dec. 5—Emmanuel Church, Pottstown, Pa.

Dec. 12—Church of the Holy Trinity, New York.

January—Trinity Episcopal Church, Pottsville, Pa.



THE SKINNER ORGAN IN FIRST CHURCH OF CHRIST, SCIENTIST LAKEWOOD, OHIO

Christian Science churches are usually marked by a simple dignity of structure and show a fine appreciation of the best.

Only the highest conception of music is acceptable. So in many Christian Science churches the Skinner Organ has been chosen as the musical and decorative component best suited to manifest this ideal.

		<i>Manuals Stops</i>	
Chicago	Tenth Church of Christ, Scientist	3	29
Evanston	First Church of Christ, Scientist	3	27
Highland Park	First Church of Christ, Scientist	2	10
South Bend	First Church of Christ, Scientist	3	28
New Bedford	First Church of Christ, Scientist	2	11
Quincy	First Church of Christ, Scientist	2	11
Reading	First Church of Christ, Scientist	2	17
Springfield	First Church of Christ, Scientist	3	25

		<i>Manuals Stops</i>	
Minneapolis	Sixth Church of Christ, Scientist	3	25
New York City	Fifth Church of Christ, Scientist	4	42
New York City	Second Church of Christ, Scientist		
Cincinnati	First Church of Christ, Scientist	3	32
Columbus	Second Church of Christ, Scientist	2	11
Lakewood	First Church of Christ, Scientist	3	37
Erie	First Church of Christ, Scientist	3	15
Janesville	First Church of Christ, Scientist	2	11

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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 105 West Fifty-fifth street, New York City.

Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.

Secretary—Willard I. Nevins, 485 East Twenty-first street, Brooklyn, N. Y.

Treasurer—John Doane, 25 East Thirty-fifth street, New York City.

You have received the new "Aims and Objects" pamphlet and we trust that the good things which have been said about it in advance have not been exaggerated. During this busy holiday season have you taken time to read it carefully? If not, we feel sure that you will be well repaid if you give some time to page 1 and become fully acquainted with those six paragraphs. The history which follows is interesting and, in fact, every page has something of real value. After you have enjoyed the matter contained therein, please think about the ways in which you can use this pamphlet for the good of the N. A. O. We rely upon you to help spread its influence. Don't be content with placing a copy in the hands of every organist you know, but try to have it placed in prominent places such as clubs, libraries, etc. Go to your local music dealer and you will find it easy to arrange to have some of the pamphlets on the church music counter. Don't forget to procure one for the pastor of your church. Read the second paragraph on page 8 and then send to headquarters for as large a quantity of the booklets as you can use to advantage. By real diligence we can reach nearly every organist in the United States during the next few months.

January brings the 1923 bill for dues and again we are asked to urge everyone not to fold it, put it away in the desk and think that tomorrow will be just the day to send a check. That seems to be one of the notorious failings of the musical temperament, but why not reverse the order as a start for the new year? Last year the early returns were especially good and this year should better that record. It will be impossible to continue sending you *The Diapason* regularly unless dues are paid promptly. We know you do not want to miss a single issue and we feel sure this reminder will be sufficient. Send your check on Jan. 2, to John Doane, Musicians' Club, 173 Madison avenue, New York City.

Please give your attention to the notice which you will receive in regard to the Rochester convention. We must settle upon a date soon and we are asking you for an opinion as to the most desirable date. In this way we hope to be fair to all. The possibility of attending the Canadian convention carries much with it, if the date of our own convention is at all convenient.

Action by Reference Committee.

Late in November an important meeting was held in New York, when T. Tertius Noble, M. P. Möller and Reginald McAll met and discussed plans for definite action in regard to a future meeting. After much deliberation they agreed upon three vital topics on which to act in the near future. Here are the three important propositions which they hope may be worked over with success:

1. That there be a fixed distance and relationship on all organs between the manuals and pedals.

2. That there be some definite position for expression pedals and crescendo pedals and that the angle of the same and the action of the same be of uniform nature.

3. That there be some definite grouping of couplers.

These three matters, they agree, are a step in the direction of greater uniformity of console design. There will be a meeting in January, at which time the Organ Builders' Association, the

American Guild of Organists and the N. A. O. will be represented. This promises to be a most important event and one from which we may expect results.

New Year Greeting.

By the time you read this no doubt you will all have spent a happy Christmas. Will you allow me to send you very sincere good wishes for the New Year? May it bring to us all many joys. Let us make a very real effort to do something for the N. A. O. Why not double its membership? Everyone of us might easily obtain a new member without much persuasion; so let us start the New Year well by doing this. The association is one of real worth and it is a joy to see so much enthusiasm among our members. Our pamphlet, "Aims and Objects," gives an excellent account of what the N. A. O. has done since its inauguration in 1908, and what it is doing today. Read it, mark, learn and inwardly digest it, pass it on, let your musical friends read it, and tell them to pass it on.

Again wishing you a very happy New Year, I am,

Yours very sincerely,
T. TERTIUS NOBLE.

Illinois Council.

The Illinois council held a dinner and election of officers the evening of Dec. 11 at Roth's restaurant and voted into office a slate headed by John W. Norton for president. The new vice presidents are Charles A. Stebbins and Miss Florence Hodge, the secretary is William H. Barnes and the treasurer is Hugh Porter.

There was a good attendance at the dinner. Dr. Francis Hemington, the retiring president, was in the chair. A vote of appreciation of his services at the head of the council for the last several years was given him by those present. The report of the nominating committee, of which William H. Barnes was chairman, was the principal business and preceded the election.

The council enters upon the new year with excellent prospects under the leadership of Mr. Norton, whose executive ability became known to organists during his recent three-year term as dean of the Illinois chapter, A. G. O. Mr. Norton is planning details of a joint dinner with the Illinois chapter of the guild in January.

Work of Lancaster Chapter.

Among the new features introduced into the Lancaster chapter, Dr. William A. Wolf, president, is a magazine reading course or a circulating reading club. All members of the association, whether active or associate, will be provided with weekly reading matter for enlightenment on subjects pertaining to their art. Among the literature thus far included in the course are *The Diapason*, the *Musical Observer*, the *New Music Review*, the *American Organist* and the *Musical Quarterly*.

Tuesday evening, Nov. 21, at the Aldine Theater, the chapter presented Dr. Charles Heinroth of Carnegie Institute, Pittsburgh, as guest recitalist. While Dr. Heinroth has never lowered his standard of high idealism, he has met his problems with a clear, practical knowledge of how to advance the public taste without forcing upon it unwelcome doses of dry, unsympathetic compositions. His qualities of thoroughness, finish and understanding were recognized by those who heard him play a program which included: Overture to Occasional Oratorio, Handel; Andante Sostenuto from "Symphony Gothique," Widor; Nocturne in A flat, Ferrata; Caprice, "The Brook," Dethier; Toccata in F major, Bach; Largo from Symphony 5, "The New World," Dvorak; "Forest Murmurs" from "Siegfried," Wagner; Symphonic Poem, "Le Rouet d'Omphale," Saint-Saens; Farandole from "L'Arlesienne" Suite, Bizet.

A series of monthly public services will be held for the purpose of enlightening the public on various phases of hymnology. What the individual churches have contributed in the development of ecclesiastical music will be stressed.

Two new members were elected—H. A. Sykes, organist of Holy Trinity Church, and Charles Lefever, organist of the First Reformed Church.

Wisconsin Council.

The convention in Chicago was an incentive and an inspiration to the Wisconsin council. On Wednesday noon of convention week the Wisconsin members had a get-together luncheon at the tea room in the Fine Arts building, after which we went up to the Aeolian organ rooms, where we had the pleasure of hearing Charles A. Stebbins and Harold Gleason on the fine Aeolian organ there. Since that time round-table dinners have been held the first Wednesday of every month at the City Club, Milwaukee, and much interest has been shown.

At the December meeting the following officers were elected:

President—Lewis A. Vantine.
Treasurer—Mrs. Irene Heiden.
Secretary—Earle Morgan.

EXECUTIVE COMMITTEE MEETING.

The executive committee met Monday, Dec. 11, and the following were present: President T. Tertius Noble, Chairman Reginald L. McAll, Mrs. Bruce S. Keator, Mrs. Kate E. Fox, Miss Jane Whittemore and Messrs. Doane, Macrum, Adams, Summoud and Nevins. The meeting was given over to the reading of reports from the secretary, treasurer and the reference committee.

Mr. McAll read a very interesting letter from the moderator of the New York Presbytery in which he promised to use his influence at the next meeting of the presbytery to urge all churches in printing their year books to give more space to the organist and his work.

The public meetings committee hopes soon to announce a very important meeting for January.

DELAWARE COUNCIL.

The last round-table dinner of our council was held at the Y. W. C. A. cafeteria on the evening of Dec. 7. The following members and guests were present: Mr. and Mrs. George Henry Day, Mr. and Mrs. T. Leslie Carpenter, Mr. and Mrs. Herbert S. Drew, Miss Sarah Hudson White, Miss Messick, Miss Helen Meyers, Wilmer C. Highfield, John B. Whitney and Russell H. Birkhead.

It was decided to postpone the election of officers until the January meeting, which will take place after the recital to be given by Wilmer C. Highfield in the new Harrison Street M. E. Church. The date of that recital is Jan. 4. Refreshments will be served in the church parlors after the recital and a social time will usher in the new year.

The council received a special invitation from John B. Whitney, one of our members, to spend a social evening at his home some time in February. This invitation was accepted.

It was voted to hold the round table dinners only once in two months. This arrangement will begin with the new year.

GEORGE HENRY DAY,
President Delaware Council.

CENTRAL NEW JERSEY ELECTION.

The annual meeting of the Central New Jersey chapter was held in the First Presbyterian Church, Trenton, Nov. 9. The following officers were elected for the year:

President—Charles Ford Wilson, organist Trinity Church, Princeton.
Vice-President—Miss Florence Westenhager, Trenton.

Secretary—Treasurer—Mrs. Kendrick C. Hill, Trenton.

A social hour followed the business meeting. President Mueller spoke on present musical conditions and Paul Ambrose, state delegate to the national convention in Chicago, told of his experiences and impressions regarding the work done at the convention.

UNION-ESSEX COUNCIL.

The November meeting of the Union-Exsex council was featured by an organ recital by Mrs. Kate Elizabeth Fox, F. A. G. O., at Westminster Presbyterian Church, Elizabeth, Monday evening, Nov. 27. Mrs. Fox chose her program with taste and played with musicianly feeling, interpretation and technical finish, which gave much pleasure to an audience composed largely of organists who had come from a dozen different cities to hear her. The complete program was made up as follows: Allegro (Symphony 6), Widor; Intermezzo, Hollins; Toccata and Fugue in D minor, Bach; Andante Cantabile, Tschalkowsky; "Soeur

Monique," Couperin; Chorale in A minor, Franck; "Vision," Bibl; Finale (Symphony 1), Gullmunt.

Following the recital Thomas Wilson, organist of the church, invited any of those present to try the organ, and several accepted the invitation.

At the business meeting it was decided to change the date of the meetings from the fourth to the second Monday of each month.

The next regular meeting was set for Dec. 11 at St. Stephen's Episcopal Church, Newark, when an Advent choir and organ recital was given under the direction of Alston Brandes.

The January meeting will be held in the Third Presbyterian Church of Newark. A recital of Christmas music will be given at that time.

The Oratorio Society of Elizabeth presented "The Messiah," Dec. 19 under the direction of Bauman Lowe. Frederick Smith was at the organ. Other N. A. O. members connected with this society are Miss Jane Whittemore, who is vice-president, and Miss N. Chetwood, who is secretary. Later in the season the "Elijah" will be sung and an a cappella concert will be given in the spring. All of the concerts are given in the Westminster Church, with the exception of the one to be given in May at the Elks' Club Auditorium.

Harry Stone Martin, organist of St. Paul's Episcopal Church, Rahway, assisted at a concert of the Woman's Club of Woodbridge township for the November meeting. He was heard in the Dearest "Fantasia" for piano and organ and several other organ numbers.

NEWS FROM NEW JERSEY.

The Woman's Club of Asbury Park held a Christmas meeting at the First Methodist Episcopal Church on Friday, Dec. 15, and enjoyed an organ recital by Mrs. Bruce S. Keator, assisted by Harold Land, baritone, and Arthur Parker, violinist. Mrs. Keator played works from Bach, Donizetti, Tschalkowsky, Saint-Saens, Buck, Grieg and Yon. The whole program was arranged with the Christmas spirit in view.

RHODE ISLAND COUNCIL.

The December meeting was held on the 4th in the Grace Church choir rooms. Mrs. Florence Ames Austin and John Sebastian Matthews read papers.

M. C. BALLOU, State President.

KENTUCKY CHAPTER.

The Kentucky chapter had its monthly meeting Monday evening, Dec. 11. We had planned to have a public program that evening, but thought it best to postpone it because of a recital by Rachmaninoff that night. We shall have a public program in January, for which occasion it is planned to unite several choirs. Our chapter is growing in size, with a proportionate increase in the attendance at meetings.

MASSACHUSETTS NEWS NOTES.

During the Advent season of 1922 a series of organ recitals was planned by Jasper W. Sawyer, organist of the Church of the Good Shepherd, Clinton, Mass., assisted by his former pupil, Kenneth Cusance, organist of the Congregational Church of Lancaster, Mass. The program of the first recital consisted of compositions of Edward Batiste, as follows: Offertory in March form, Meditation in F major, Offertory in B flat, "Angelic Voices" (No. 1), "Angelic Voices" (No. 2), Grand Offertory in E major, Andante in E minor (No. 2), Prelude in F, Grand Offertory in D minor.

NEW MEMBERS.

Hope Warner Churchman, New York City.

A. Ruth Barrett, New York City.

C. W. Nessell, Forest Park, Ill.

Philip E. La Rowe, Maywood, Ill.

Rose Mischlich, Trenton, N. J.

George E. Schleppegrell, Corona, L. I.

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GIFT MADE TO ST. MATHEW'S.

H. L. Edwards Presents Instrument
to Church in Texas in Memory of
Father, Mother and Sister—
The Specifications.

The contract for a three-manual organ for St. Mathew's Cathedral, Dallas, Tex., has been awarded to Henry Pilcher's Sons, Louisville, Ky., through their Texas representative, Edward C. Haury, of Houston. The specification was designed by Carl Wiesemann, organist and choirmaster of the cathedral. The organ is a gift of H. L. Edwards and is a memorial to his father, mother and sister.

The specification in full follows:

GREAT ORGAN.

First Open Diapason, 8 ft.
Second Open Diapason, 8 ft.
Gross Flöte, 8 ft.
Gamba, 8 ft.
Gemshorn, 8 ft.
Wald Flöte, 4 ft.
Octave, 4 ft.
Ophicleide, 16 ft.
Tuba, 8 ft.
Clarion, 4 ft.
Tremolo.
Chimes (Deagan Class A), 25 bells.

All Great stops except diapasons included in separate swell-box.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Viol d'Orchestre, 8 ft.
Viol Celeste, 8 ft.
Sallcional, 8 ft.
Vox Celeste, 8 ft.
Aeoline, 8 ft.
Stopped Diapason, 8 ft.
Quintadena, 8 ft.
Flute Harmonic, 4 ft.
Viol d'Orchestre, 4 ft.
Flautino, 2 ft.
Cornet, 3 rks.
Oboe, 8 ft.
Cornopean, 8 ft.
Vox Humana, 8 ft.
Tremolo.

CHOIR ORGAN.

Contre Viol, 16 ft.
Viola, 8 ft.
Concert Flute, 8 ft.
Flute Celeste, 8 ft.
Dulciana, 8 ft.
Horn Diapason, 8 ft.
Flute d'Amour, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
French Horn, 8 ft.
Violin Diapason (in choir room), 8 ft.
Tremolo.
Chimes (From Great).

PEDAL ORGAN (Augmented).

Resultant, 32 ft.
Open Diapason, 16 ft.
Sub Bass, 16 ft.
Bourdon, 16 ft.
Contre Viol, 16 ft.
Lieblich Gedeckt, 16 ft.
Ophicleide, 16 ft.
Tuba, 8 ft.
Gross Flöte, 8 ft.
Dolce Flute, 8 ft.
Violoncello, 8 ft.

Twenty-five couplers, twenty-nine combination pistons and two master pistons affecting all stops and couplers are provided.

A Christmas sermon by the Rev. Harry Emerson Fosdick, pastor of the First Presbyterian Church, New York, was broadcasted by radio Sunday afternoon, Dec. 24, from the Westinghouse station at Newark. The music was under the direction of Dr. William C. Carl, organist of the First Presbyterian Church, assisted by the motet choir and soloists of the church, in the rendition of ancient Christmas carols.

R. P. Elliot, manager of the Kimball organ department, went to Oklahoma City last month and brought back a contract for a costly residence organ. This player instrument will be installed in the home of W. T. Hales in April.

FOR CORTLAND, N. Y., CHURCH.

Austin Three-Manual Ordered—Miss Carrie D. Halbert Organist.

The Austin Organ Company has received a contract to build a three-manual organ for the First Presbyterian Church of Cortland, N. Y. Miss Carrie D. Halbert has been for thirty-two years the organist of this church. She co-operated in preparing the specification. Elisha Fowler visited Cortland in the interest of the Austin Company. The specification is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
*Violin Diapason, 8 ft., 73 pipes.
Major Flute (Pedal Extension), 8 ft., 73 pipes.
*Concert Flute, 8 ft., 73 pipes.
*Dulciana, 8 ft., 73 pipes.
*Harmonic Flute, 4 ft., 73 pipes.
*Harmonic Tuba, 8 ft., 73 pipes.
*Chimes, 25 notes.

*Enclosed in Choir swell box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Echo Sallcional, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

*Violin Diapason, 8 ft., 73 notes.
*Concert Flute, 8 ft., 73 notes.
Flute Celeste, 8 ft., 61 pipes.
*Dulciana, 8 ft., 73 notes.
Unda Maris, 8 ft., 73 pipes.
*Harmonic Flute, 4 ft., 73 notes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.
Celestial Harp, 61 notes.

*Interchangeable with Great.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Gedeckt (Swell), 16 ft., 32 notes.
Flute (Bourdon Ext.), 8 ft., 32 notes.
Tuba (Great Ext.), 16 ft., 32 notes.

Yon Guest Soloist in Theater.

The Stanley Company of America emphasized its good opinion of the organ in the theater when it engaged Pietro A. Yon as guest soloist for the entire week of Dec. 18 to 23 on the Kimball unit orchestra in its leading Philadelphia house, the Stanley. It is worthy of notice that the regular weekly programs in this theater give prominence to organ solos and organ overtures, the organ frequently appearing twice to the single orchestral concert number, and this despite the fact that the orchestra, under the direction of Albert F. Wayne, is one of the largest and best drilled in the American motion picture houses. William Klaiss and Lewis White are the regular organists at this house.

"Up the Saguenay" Coming.

J. Fischer & Bro. announce the early publication of "Up the Saguenay", a new number of the "St. Lawrence Sketches" by Alexander Russell. The music is intended to be a tone-picture of the mysterious river which flows down from the far north into the great St. Lawrence at Tadoussac, and the two capes, Trinity and Eternity, which guard the upper reaches; and the famous statue of the Virgin, which stands on the shoulder of Cape Trinity. The composer merely attempts to express in tones the moods created by this mighty river in the mind of the traveler.

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—Rev. M. Vollmeyer,
Massillon, Ohio.

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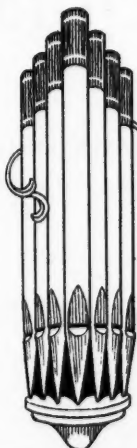
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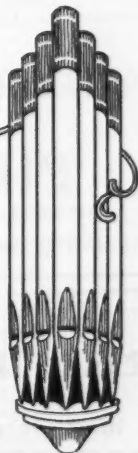
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HOME FOR A CHOIR SCHOOL.

Houses Bought and to Be Remodeled for St. Thomas', New York.

An item of interest comes from New York in the announcement that two houses on West Fifty-fifth street have been purchased by a friend of St. Thomas' Episcopal Church for the choir school, under the direction of T. Tertius Noble. The buildings will be entirely remodeled and brought up to date.

From February, 1918, to June, 1922, Mr. Noble has had under tutelage twenty pupils and in September, 1922, this number was increased to thirty. Next year these thirty boys will board at the school. Just now eighteen of the boys live at the school and twelve sleep at home. A trial of voices is held every year in June. Boys are accepted who possess good voices and a very good ear and who are between the ages of 10 and 12 years. Mr. Noble's high reputation as a choirmaster in England and New York, the prominence of St. Thomas' Church and the need of just such schools as this one make the provision of adequate quarters for the school a matter of great importance.

St. Mark's Episcopal Church of Glen Ellyn, Ill., has ordered a two-manual organ of thirteen speaking stops of the Hall Organ Company, West Haven, Conn.

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Christmas
and
Happy
New Year**

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by Frederic W. Root
(I Corinthians, 13)

OUT OF THE DEPTHS.60
by Alfred Wooler
"Out of the Depths have I cried
unto Thee, O Lord"—Biblical text

I NEED THEE EVERY HOUR. .50
by Angelo M. Read
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of this familiar poem

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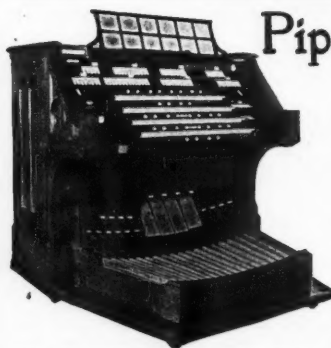
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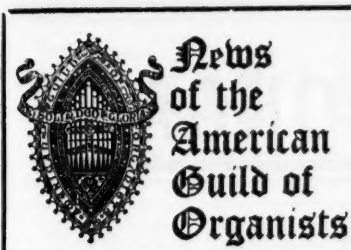
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News of the American Guild of Organists

HEADQUARTERS.

The regular meeting of the council took place Dec. 4 at headquarters. There were present Messrs. Sealy, Comstock, Martin, Andrews, Barnes, Bleecker, Brewer, Hedden, Macrum and Wright. The general treasurer's report was read and approved. Mr. Doersam's report on the service in St. Bartholomew's was read. A vote of thanks was extended to David McK. Williams for his splendid work at that service. The warden reported that he had written expressing his thanks to Messrs. Williams, Farnam, Doersam and Dr. Parks for their parts in the service. The general secretary was instructed to write to Dr. Parks expressing the thanks of the council for the use of the church. Dr. Parks was elected an honorary associate of the guild.

The following nomination committee was appointed and approved by the council: Messrs. Elmer, Coombs, Woodman, Winterbottom and Erickson.

The warden gave the most interesting account of his trip to the middle west and south, complete details of which he will supply later. In general he noted the splendid activity of the guild, practically everywhere, and remarked upon the fine results achieved by many chapters with very moderate means at their disposal. Some of their activities would not be practical for headquarters, but there is much that could be done here. He then noted the following events which it is hoped to have this season:

New Year's luncheon, Waldorf-Astoria; Dr. Kelman the speaker.

Mr. Noble is to be the guest of the guild at the New Year's luncheon, in his capacity as president of the N. A. O.

Combined service in St. Thomas' Church in February, choirs of St. Thomas', Grace Church and the Cathedral to participate.

It is hoped that a concert with Dr. Walter Henry Hall and his chorus (Columbia University) may be arranged.

The warden further reported the formation of a chapter in North Carolina, where great enthusiasm was displayed at the meeting held for that purpose in Winston-Salem. A chapter was formed and approved by the warden, with Mr. Weaver as dean, subject to the approval of the council. A vote was taken and the action of the warden ratified. It was urged upon the council by Mr. Weaver of the new chapter that the two men who were of great service in the formation of the chapter be made honorary associates, Mr. Rondthaler and Dr. Pfohl. This was enacted by the council. It was moved and carried that the additional expenses incurred by the warden above the amount allowed for his trip be also awarded to him. A vote of thanks was given the warden for his splendid services on this trip.

Mr. Hedden urged that, in view of many demands for examination papers of former years, these papers be bound in a volume, to be sold at 50 cents to those preparing for examinations. This was approved.

Notice was given that a change in by-law 25 to read "not later than March 1 of each year" in place of "not later than November," as at present, should avoid some of the present difficulties in receiving the magazine. This will be voted upon at the next meeting.

The executive committee will consider the question of recognition of the honorary associates of the R. C. O., at present excluded from that recognition.

Frederick Schlieder's resignation from the council was accepted with regret. The election in the Georgia chapter was ratified, the officers being as follows: Dean, Charles A. Sheldon; sub-dean, Joseph Ragan; secretary, Frances Coleman; treasurer, Mrs. David L. Wood.

WESTERN TRIP BY THE WARDEN.

Warden Frank L. Sealy has returned from a very successful and interesting tour of visitation of chapters in the middle west. He first stopped at Buffalo and spent three or four hours, seeing a number of the members of the chapter and visiting several of the churches. After luncheon with half a dozen members he went on his way to Detroit, arriving there at 7:30, going directly to the Cathedral Club of St. Paul's Cathedral. After dinner at the club he addressed the members of the Michigan chapter. The next day he went to Cleveland, arriving there in the early evening and on Wednesday evening he attended a dinner and a service in the Wade Street Methodist Church, given in his honor by the Northern Ohio chapter. Through the courtesy of Edwin Arthur Kraft and Charles E. Clemens he had the opportunity to try a number of the large organs in Cleveland, notably the one in the new Municipal Hall. While in Cleveland Mr. Sealy was the guest of Mr. and Mrs. H. J. Crawford.

After a three-day stay in Cleveland he went on to Chicago and there met at a luncheon on Armistice Day Dean Gruenstein and members of the Illinois chapter executive committee. After a two-day stay in Chicago he made his way to Minnesota, stopping first in St. Paul, where he met and had luncheon with George H. Fairclough and heard and played the wonderful Skinner organ in

the Municipal Hall. On Tuesday evening he met the members of the Minnesota chapter at the MacPhail School. His next stop, and a short one, was at Sioux City, where, although his time was limited, he feels that it was very fruitful, as he met a very fair proportion of all the members of the Western Iowa chapter. Orvin A. Morse, dean of the chapter, met the warden on his arrival and saw to it that, although the time was short, not a moment was wasted.

At Omaha Mr. Simms, dean of the Nebraska chapter, was waiting at the station and escorted the warden to a hotel and also called in the evening to accompany him to a dinner, which had been arranged. At the dinner addresses were made by Dr. Casady, chaplain of the chapter; Dean Simms, Ben Stanley and the warden. Mr. Sealy arrived in St. Louis Friday morning, Nov. 17, and was met by W. M. Jenkins, dean of the chapter. Mr. Jenkins provided a very interesting program for the warden, which, notwithstanding the fact of a late arrival, he proceeded to carry out. He first visited the Westminster Presbyterian Church, where Mr. Jenkins plays, and tried the beautiful new organ (Kimball make) and then went to luncheon as a guest of Mr. Jenkins at the Optimist Club. In the evening he attended a dinner given by the Missouri chapter, after which all in a body went to hear a recital given by Charles Galloway. This was given on a new organ in the Third Baptist Church, built by George Kilgen & Son of St. Louis. Mr. Sealy had an opportunity during the afternoon, through the courtesy of Mr. Kilgen, to inspect the organ factory, which he found to be very complete and up-to-date.

On leaving St. Louis the warden's itinerary took him to Indianapolis and Sunday afternoon he attended a meeting of the chapter, of which Mrs. Carrie H. Kennedy is dean, and there outlined the plan for a guild choral festival which will probably be held sometime in the late winter or early spring. His last stopping place was at Winston-Salem, N. C., where he organized a new chapter. Most of the meetings in connection with this were held in the buildings of Salem College for Women. This college was organized many years ago by an offshoot from the Moravian Church of Bethlehem. At Winston-Salem many of the old Moravian customs are still kept up and Winston-Salem is by contrast an exceedingly modern town.

After a ride of nearly twenty-four hours the warden arrived in New York on Saturday morning, Nov. 25, feeling that he had acquired most valuable knowledge in regard to the work of the guild. He is more and more impressed with the necessity of great activity at headquarters.

GUILD HEARS DR. J. H. FINLEY.

The second in the season's series of public meetings of the American Guild of Organists planned by Warden Frank L. Sealy and Charles H. Doersam, chairman of the public meetings committee, was held at the Waldorf-Astoria on Monday evening, Dec. 11. Dr. J. H. Finley, formerly president of the College of the City of New York and now a member of the New York Times editorial staff, was the guest of honor. Dr. Finley recently returned from the Orient, where he spent several years as an attaché of the Red Cross during the world war. His address related in a vivid and reverent manner his experience in following in the footsteps of the Son of Man. Mention was made of covering the forty years' wandering of the children of Israel in a few hours and also of being present at the taking of Jerusalem by General Allenby's forces.

This part of the program was preceded by several musical numbers on the cello by Paul Kiefer, the offerings consisting of a Fantasy by Popper and a Russian Song by Lalo. Mr. Doersam played an artistic accompaniment. After this Miss Helen Swain sang two old Christmas carols and Walford Davies' setting of "O Little Town of Bethlehem," with Frank Sealy at the piano. At the close of the program Miss Swain appeared in Red Cross costume and sang Horatio Parker's setting of Dr. Finley's poem, "The Red Cross Spirit Calls," with fine dramatic feeling.

MICHIGAN CHAPTER.

The Michigan chapter, through Guy C. Filkins, chairman of the recital committee, presented the following organists in a recital at the Central Methodist Church of Detroit Dec. 11: Frank Wrigley, First Presbyterian Church; Helen J. Schaefer, A. A. G. O., Grosse Pointe Presbyterian Church; Minnie Caldwell Mitchell, Westminster Presbyterian Church, and William G. Schenk, Mus. B. The program, which was one of outstanding excellence, was as follows: Second Sonata (first movement), Borowski, and Meet (Fourth Symphony), Vienne (Mr. Wrigley); Allegro Maestoso (Sonata in G major), Elgar; Allegretto (Fourth Sonata), Mendelssohn, and Scherzo (Fourth Symphony), Widor (Miss Schaefer); "Christmas in Sicily," Yon; Allegro Appassionato (Fifth Sonata), Guilman, and "Romance sans Paroles," Bonnet (Mrs. Mitchell); Grave; Allegro Moderato (Sonata, Op. 142), Rheinberger, and Theme, Variations and Finale, Thiele (Mr. Schenk).

BUFFALO CHAPTER.

The Buffalo chapter began its activities for the season of 1922-23 with a dinner and organ recital at Plymouth M. E. Church. The recital was given by the organist of that church—Irwin S. Binder. As Mr. Binder has been giving a series of recitals entirely from the works of American composers, this program was also made up of works by Americans. Assisting in the interesting program were Della M. Chapman, contralto, and Clifford Weiss, bass. The program included: Persian Suite, Stoughton; "Praise God for Life Made New," Ward-Stephens (Miss Chapman); "In Summer,"

Stebbins; "Echo Bells," Brewer; Toccata in D, Kinder; "Behold the Master Passeth By," Hammond (Mr. Weiss); Scherzo (Second Organ Suite), Rogers; Finale in D minor, H. Alexander Matthews.

The present officers of the Buffalo chapter are: Dean, William Benbow; sub-dean, Mrs. Clara Montillon; secretary, Mrs. Nellie Hurlburt; treasurer, Harry Whitney; registrar, Gertrude Hutchinson; librarian, Stanley Salisbury; press committee, Mrs. N. M. Gould, Dr. E. Durney and George Bagnall.

ILLINOIS CHAPTER.

Chandler Goldthwaite, the talented and serious young organist of the St. Paul Auditorium, whose record in his home city is one of drawing large and continuous audiences, played under the auspices of the Illinois chapter on the evening of Dec. 18 at St. Chrysostom's Church. The newly-rebuilt organ over which Emory L. Gallup presides showed up as a virile and beautiful instrument and the program was a most interesting one, which should have attracted a much larger company to the north side, despite the chill of the weather.

Mr. Goldthwaite's work was of virtuoso standard in the Bach Passacaglia and the Finale from the Sonata in D minor by Guilman. Mr. Goldthwaite's own "Berceuse," in manuscript, was delightful. Some of the modern numbers were rather more interesting than appealing. The entire program was as follows: Chorale, Preludes, "In dir ist Freude" and "Herrlich thut mich verlangen," Bach; Toccata (on a Gregorian theme), Edward Shippen Barnes; Berceuse, Chandler Goldthwaite; Scherzetto, Louis Vienne; Passacaglia (C minor), Bach; Prelude, Gustave Samazeulh; Prelude (B major), Marcel Dupre; "Vintage," Georges Jacob; Sonata 1 (Finale), Guilman.

INDIANA CHAPTER.

Devotees of the organ gathered in large numbers Dec. 14 to hear Charles M. Courboin at the Meridian Street Methodist Church in Indianapolis. Mr. Courboin made his appearance under auspices of the Indiana chapter. Mrs. Carrie Hyatt Kennedy, dean of the chapter, introduced him. The first number, Concert Overture by Maitland, brought out some beautiful pedal effects. His Bach number, the Passacaglia, was wonderfully well played, with fine respect for the structural effects as well as the embroidery of the various themes. Of the modern school were: Serenade, Grasse; Allegretto, De Boeck, and "Chinoiserie," Swinnen. These were particularly interesting. Other numbers that made up the program were "Invocation," Mailly; Chorale, Franck; Sketch, Schumann; "Bells of St. Anne de Beaupre," Russell, and "Marche Heroique," Saint-Saens.

An interesting feature of the recent dinner for Clarence Eddy by the Indiana chapter was the reading of an acrostic on Mr. Eddy's name by Miss Elsie MacGregor of the Memorial Presbyterian Church of Indianapolis. Miss MacGregor's poem, called "A Fugue with Two Subjects—C and E," was as follows: Clarence Eddy—A Fugue. Let us your name now try A counterpoint that will electrify Real Canon—perhaps, or an episode Each Cantus in the major mode Now concise, consistent it must be Conforming to its subjects C and E Enlightening everybody, strict or free.

Eddy, Clarence, composer, editor, Dean, you have no competitor, Dear colleague, you we esteem, You're champion of all—Expert Supreme.

NEW ENGLAND.

The ninety-sixth organ recital of the New England chapter was played at the South Congregational Church, Boston, the evening of Dec. 10, by Charles Henry Doersam, F. A. G. O., of New York. About 150 persons attended. The performance revealed a perfect technique and an artistry that gave the music a peculiar charm and interest. To the average listener many of the compositions by Cesar Franck remain enigmatical, and an entire program of these works is likely to be tiresome; but, fortunately, Mr. Doersam was so supremely the master of both organ and the music that, while opinion may be divided on certain minor details in the matter of interpretation, every selection added more glory as homage to the immortal Franck. The program in commemoration of the centenary of the birth of Cesar Franck, was as follows: Chorale in E major; Prelude, Fugue and Variation; "Grande Piece Symphonique," Cantabile; Finale.

The ninety-seventh recital of the chapter was played at the Park Street Church, Boston, on the evening of Dec. 18, by Harold F. Schwab, A. A. G. O., organist and choirmaster of the Second Universalist Society, Boston; Thompson Stone, organist and choirmaster of the Second Church, Boston, and Frederick Johnson, A. A. G. O., organist and choirmaster of the Congregational Church of Bradford, Mass. Although the attendance was comparatively small, the performance itself was of an unusually high order of merit, and afforded an opportunity to listen to younger members of the guild. The program was as follows: Prelude and Fugue in E flat major, Op. 99, No. 3, Saint-Saens; Two Sketches, "Matins" and "Evensong," Faulkes; Scherzo from the Symphony in G minor, Lemare; Pastoral Sonata, Rheinberger; Communion, Foote; Allegro from Sonata No. 1, Bach; Chorale Improvisation, "Aus tiefer Noth," Karg-Elert; Finale from Sonata No. 1, Guilman.

The treasurer of the chapter reports good progress in the matter of subscriptions to the guaranty fund for the evening service and organ recital to be

played by M. Marcel Dupre at Emmanuel Church, Boston, Jan. 15. In all likelihood this particular service will long stand unique in the history of music in America. The choir for the occasion is under the direction of Albert W. Snow, organist and choirmaster at Emmanuel Church.

A very interesting public service will be given under the direction of E. Rupert Sircorn, organist and choirmaster, at the Church of Our Saviour, Longwood (Brookline), Tuesday evening, Jan. 2.

SOUTHERN OHIO.

The first of the visiting artists' recitals of our chapter took place Nov. 16, at the East High School, Cincinnati. Edwin Arthur Kraft of the Municipal Auditorium and Trinity Cathedral, Cleveland, was the performer, and gave great pleasure to the audience of several hundred. Mr. Kraft is a dashing virtuoso whose technical equipment is beyond criticism and whose exquisite taste was shown particularly in Dethier's "Brook," Bingham's "Roulade," and the Mozart Minuet. His program follows: Sonata No. 2, in D minor, James H. Rogers; Minuet, Mozart; Fantasia and Fugue in G minor, Bach; The Londonderry Air, arranged by Herbert Sanders; Overture to "Tannhäuser," Wagner; "O God, Thou Righteous God," Karg-Elert; "The Brook," Dethier; Roulade, Seth Bingham; Toccata di Concerto, Lemare; "Song of India," Rimsky-Korsakoff; "Ride of the Valkyries," Wagner.

WESTERN NEW YORK CHAPTER.

The Western New York chapter held its second public service on Dec. 4 in St. Matthew's Lutheran Church, Rochester. Arthur G. Young, dean, arranged a fine program. Members of the guild played organ solos. The next service is to be held in the Church of the Reformation, Jan. 14.

SAN DIEGO CHAPTER.

The November meeting of the San Diego chapter was held at the organ studio of Dr. Humphrey J. Stewart, Balboa Park, after a dinner given at the Hotel Churchill. The attendance at both dinner and meeting was gratifyingly large. The acceptance of the application of Mr. Trench, organist at the Unitarian Church, was reported, and two new applications were presented.

The feature of the evening was an exhaustive talk by Roy W. Tolchard, organ expert, who touched on the points in organ construction that were least familiar to guild members. His lecture, carefully prepared and well delivered, covered action, tone production and specifications. The talk was illustrated with a chart showing the details of organ action, and Mr. Tolchard exhibited pipes of different tone color, explaining the parts. Dr. Stewart, the dean, is conducting a class preparatory to guild examinations in 1923. Considerable interest is being shown, and it is confidently hoped that San Diego will present several candidates for the associateship. A small fee is charged per lesson, and the proceeds are turned into the chapter treasury. It is little wonder that San Diego is enthusiastically loyal to its dean.

DISTRICT OF COLUMBIA.

The following program was given by members of the District of Columbia chapter at the First Congregational Church, Washington, on the evening of Dec. 5, assisted by Mrs. Ruby Potter, soprano; Mrs. Gertrude McRae Nash, pianist; Herman Hoffmann, violinist, and Ambrose Durkin, bass: Sonata in D flat, Op. 154 (first movement), Rheinberger (Miss Charlotte Klein); Trio in D minor, Op. 32, for violin, cello and piano, Arensky (Mr. Hoffmann, Mr. Nash, Mrs. Nash); Bass Solos—"O Isis and Osiris," Mozart; "Consume Them All" ("St. Paul"), Mendelssohn, and "Invictus," Huhn (Mr. Durkin); Choral Symphony, Op. 87, No. 3 (with vocal and violin obligato), Karg-Elert (Miss Klein); Piano Solos—Ballade in A flat, Chopin; Nocturne in F sharp, Chopin, and Polonaise in A flat, Chopin (Mr. Torovsky); Violin Solos—"Kol Nidre," Bruch, and "Tambourin Chinois," Kreisler (Mr. Hoffman); Finale March from Second Suite, Boellmann (Mr. Nash).

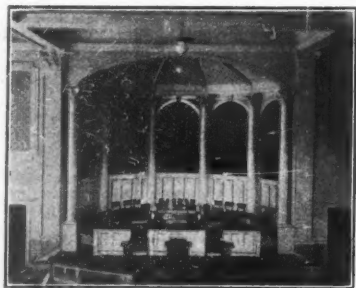
MISSOURI CHAPTER.

Ernest R. Kroeger played a recital under the auspices of the Missouri chapter at the Delmar Baptist Church, St. Louis, Sunday afternoon, Dec. 3. Mr. Kroeger presented the following program: Introduction and Fugue in C minor, Op. 27, Kroeger; "Allegro Symphonique," H. B. Day; Air in G minor, Grieg; "Marche Funebre et Chant Seraphique," Guilman; Minuetto ("Danse Louis XIV"), Shelley; Andante from Symphony in C, Schubert; "Meditation a Saint Clotilde," James; "Fountain Sparkling in the Sunlight," Goodwin; "Grand Choeur" in E flat, Gray.

EASTERN OKLAHOMA.

The chapter met Nov. 6 at the Cottage Inn, Tulsa, for dinner and a program. Mrs. A. W. Hine, organist and choir director of Trinity Church, read a paper on "Hymnology," and afterward led in a round table talk on the topic "How May the Organist Promote the Use of Better Church Hymns?" Previous to the meeting each chapter member had been asked to prepare a list of what he considered the best ten hymns and the reading of the lists created much interest. On the evening of Dec. 4 the chapter held a joint meeting with the Associated Music Teachers of Tulsa, at the beautiful home of Mr. and Mrs. John H. Wine-miller. A large number of organists, teachers and invited guests were present and enjoyed a social evening, the climax of which was a real Santa Claus who created much merriment and dispensed gifts to each person present.

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RECITAL PROGRAMS

George H. Fairclough, St. Paul, Minn.—The department of music of the University of Minnesota presented Mr. Fairclough in a recital Dec. 8 at the new music hall, and he played this program: Sonata in F minor (First movement), Mendelssohn; Berceuse in D flat, Dickinson; "By the Brook," Boisdorff; Prelude and Fugue in E minor, Bach; Chorale in A minor, Franck; "The Bells of St. Anne de Beaupre," Russell; Andante Cantabile (From String Quartet), Tchaikowsky; Allegretto in E flat, Wolstenholme; Evensong, Johnston; Concert Overture in C minor, Hollins.

At a faculty recital dedicating the university music hall Nov. 27 Mr. Fairclough played Bach's Toccata and Fugue in D minor, Stoughton's "In Fairyland" Suite, Yon's "Christmas in Sicily" and the Toccata from Widor's Fifth Symphony.

Clarence Dickinson, New York City—Dr. Dickinson gave a recital at Wellesley College Nov. 9 at which he played: Fantasia in G minor, Bach; "Giles Farnaby's Dream," Farnaby; Toccata, Le Froid de Mereux; "Pledge Heroique," Franck; Scherzo from "Storm King" Symphony, Dickinson; Cathedral Prelude and Fugue and "Anna Magdalena's March," Bach; "Angelus," Massenet; Toccata, Yon; Reverie and Romance (new), Dickinson; Norwegian Rhapsody, Sinding.

Dr. Dickinson gave "An Hour of Organ Music" on the new Skinner organ in the Congregational Church at New Canaan, Conn., Sunday evening, Dec. 3, at which his program included: "Finlandia," Sibelius; Andante, Stamitz; "Anno Domini 1620," MacDowell; Toccata, Le Froid de Mereux; Reverie and Berceuse, Dickinson; Fugue and Fugue in E minor and "Anna Magdalena's March," Bach; Overture, "Der Freischuetz," Weber; Toccata, Yon; "The Nightingale and the Rose," Saint-Saens; "Christmas," Dethier.

Charles Heinrich, Pittsburgh, Pa.—Dr. Heinrich's program at Carnegie Music Hall the afternoon of Dec. 3 was as follows: American Fantasy, Herbert; Andante Cantabile from String Quartet, Tchaikowsky; "Burlasca e Melodia," Baldwin; Three Movements from Symphony in D minor (London Symphony), Haydn; Aria from Orchestral Suite in D, Bach; "Offertoire de Ste. Cecile" in F minor, Batiste; "The Mill," Jensen; March, "Pomp and Circumstance," Elgar. The opening recital on the new Austin organ in the Central Christian Church of Jacksonville, Ill., was played Nov. 23 by Mr. Heinrich and his program was as follows: Overture to the Occasional Oratorio, Handel; Evensong, Martin; Clock Movement, Haydn; Symphonic Poem, "Le Rouet d'Ophale," Saint-Saens; Pastorale in A, Guilman; Caprice, "The Brook," Dethier; Toccata and Fugue in D minor, Bach; "Forest Murmurs," from "Siegfried," Wagner; Farandole from "L'Arlesienne" Suite, Bizet.

Allen W. Bogen, Chicago—Mr. Bogen gave a recital at the First Presbyterian Church of Waukegan, Wis., Dec. 7, on a new two-manual organ built by the W. W. Kimball Company. Mr. Bogen's numbers included: Organ Sonata No. 1, Mendelssohn; Prelude to the "Blessed Damoselle," Debussy; Allegretto in B minor, Guilman; "Dreams," Wagner; "Marche Funebre et Chant Seraphique," Guilman; Communion, Torres; "Etude Symphonique," Bossi; "Wedding Chimes," Chaffin; "Hark! A Voice Saith 'All is Mortal,'" Bach; "Gesu Bambino," Yon; "L'Organo Primitivo," Yon; Toccata from Fifth Symphony, Widor.

Frank A. Taber, Jr., Appleton, Wis.—In a faculty recital at the Lawrence Conservatory of Music Dec. 5 Mr. Taber, who has charge of the organ work at Lawrence, played with excellent effect H. J. Stewart's sonata, "The Chambered Nautilus," in addition to these numbers: Chorale in A minor, Franck; Scherzo in F, Hofmann; "Far Off India," Rimsky-Korsakoff; Toccata from Suite in G minor, Rogers.

Ernest A. MacMillan, Mus. D., F.R.C.O., Toronto, Ont.—Dr. MacMillan gave the following program of works of Cesar Franck to mark the Franck centenary at Timothy Eaton Memorial Church the afternoon of Dec. 9: Chorale, No. 1, in E major; Pastorale; "Pledge Heroique"; Prelude, Fugue and Variation; Chorale, No. 3, in A minor.

At a Franck centennial program of the Canadian Academy of Music Dec. 9 in the evening Dr. MacMillan presided at the piano.

Harold Tower, Grand Rapids, Mich.—Despite bad weather Mr. Tower had an average attendance of 800 at each of four recitals Sunday afternoon in November at St. Mark's Pro Cathedral. Among his programs were these:

Nov. 12—"In Memoriam," Rheinberger; Fugue in E flat (St. Ann's), Bach; Chorale Preludes: "Adeste Fideles," Adams, and Passion Chorale, Bach; Sixth Sonata ("Our Father, Who Art in Heaven"), Mendelssohn; Scherzino, Ferrata; Nocturne, Ferrata; "Hymn of Glory," Yon.

Nov. 19—Toccata and Fugue in D minor, Bach; Minuet, Lully; Gavotte, Martini; Toccata, Le Froid de Mereux; Suite in E minor, Borowski; Cradle Song, Neruda-Rogers; "Praeludium," Jarnefelt-Kraft; Chorale Prelude, "Rejoice, Ye Pure in Heart," Leo Sowerby.

Guy C. Filkins, Detroit, Mich.—Mr. Filkins gave this program in a recital Nov. 20 at the Central Methodist Church: Concert Overture in C minor, Hollins; "Clair de Lune," Karg-Elert; Madrigal,

Simonetti-Biggs; War March ("Rienzi"), Wagner; "Cathedral Shadows," Mason; "La Concertina," Yon; Largo, Handel; Grand Chorus in D, Guilman.

F. A. Moure, Mus. D., Toronto, Ont.—In his most recent recitals this season at the University of Toronto Mr. Moure, the university organist, has played:

Nov. 28—Overture to "Samson," Handel; Prelude to "The Deluge," Saint-Saens; Sonata in F minor, Mendelssohn; Reverie, Strauss; "Kammenoi-Ostrow," Rubinstein; Kieft Processional, Mousorgsky.

Dec. 12—Moderato in F, Gade; "Pledge Heroique," Cantabile in B major and Finale in B flat, Cesar Franck; "Noel," Dubois; Offertory, Guilman; "Hark! the Herald Angels Sing," Ashmall.

Edward Gould Mead, Tiffin, Ohio—In recent recitals at Rickly Chapel, Heidelberg University, Mr. Mead has presented these programs:

Nov. 19—Prelude in C minor, Mendelssohn; Andantino in D flat, Lemare; "Hymn a Sainte Cecile," Gounod; Scherzo, Lemmens; Allegro con grazia from "Symphony Pathetique," Tchaikowsky; Fugue in G minor, Bach; Festival March, Classmann.

Nov. 26—Chorale Prelude, "Valet will ich Dir geben," Bach; Cantilena in A flat, Demarest; "Minuetto antico e Musetta," Yon; Meditation in A flat, Lemaigre; Pilgrim Suite, Dunn.

Clarence Eddy, Chicago—With the assistance of Mrs. Eddy, contralto, Mr. Eddy gave a very successful recital at the First Methodist Church of Chicago Heights, Ill., Dec. 7, playing this program: "Hymn of Glory," Yon; "Ave Maria," No. 2, Bossi; "Sister Monica," Couperin; Toccata and Fugue in D minor, Bach; "Ballad of the Trees and the Master," Chadwick (Mrs. Eddy); "Contrasts," Browne; Cantilena, McKinley; Fantasia on the Welsh hymn-tune, "Twirgwyn," T. J. Morgan; "Where Wild Judea Stretches Far," Stoughton; Tempers' March, Frysinger; "I Wait for Thee," William Arms Fisher; "O Weine Nicht," Anon; "Falling Asleep," Dichmont; "Out of the Darkness," D'Hardelot (Mrs. Eddy); "Melody," Dawes; "In a Monastery," Ketebe; "A Southern Fantasy," (dedicated to Clarence Eddy), Hawes.

In a recital at Rockford College, Rockford, Ill., Dec. 9, Mr. Eddy played: Fantasia on "Old Hundred," Loud; Idylle, Burdett; "Basso Ostinato," Arensky; "Afterglow," Groton; "Bohemesque," Wolstenholme; Intermezzo (arranged by Clarence Eddy), Kramer; "Ave Maria," No. 2, Bossi; Prelude and Fugue in A minor, Bach; Siciliano, Fry; "Hymn of Glory," Yon.

Daniel A. Hirschler, Emporia, Kan.—Mr. Hirschler gave his twenty-fifth recital on the organ at the College of Emporia Nov. 21, presenting this program: Fifth Sonata, Guilman; Cantilena Pastorale, Guilman; "Orientale," Cui; "Will o' the Wisp," Nevin; Capriccio, "La Caccia," Fumagalli; Scherzo, Meale; "The Magic Harp" (pedal study), Meale; "Ariel," Bonnet; Finale, from Sonata in G minor, Piuetti.

Rowland W. Dunham, F. A. G. O., Columbus, Ohio—In a faculty recital of the school of music of Ohio Wesleyan University Nov. 7 Mr. Dunham played these organ numbers: Allegro from Third Symphony, Verne; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Chorale in A minor (No. 3), Franck; "Meditation a Sainte Clotilde," James; Improvisation Caprice, Jongen; Andante Cantabile (from Opus 11), Tchaikowsky; "L'Organo Primitivo," Yon; Chorale-Improvisation, "Wonderful King" (with two trumpets and two trombones), Karg-Elert.

Arthur T. Thompson, Winona, Minn.—Mr. Thompson gave the following program in a recital on the large Hook & Hastings organ in the Central Methodist Church on the evening of Nov. 19: Prelude to "The Deluge," Saint-Saens; "Echo Rustique," Rebikoff; Sketches of the City, Gordon B. Nevil; Serenade, Verne; "Pledge Heroique," Franck.

Henry Ward Pearson, Jacksonville, Ill.—Mr. Pearson gave the following program in a recital at the Illinois Woman's College Oct. 30: Sonata No. 1, in a minor, Borowski; Gavotte in B flat, Handel; "Contrasts," Browne; "Romance sans Paroles," Bonnet; "The Bells of St. Ann de Beaupre," Russell; "Clair de Lune," Karg-Elert; "Marche Russe," Schminke.

Marshall S. Bidwell, Cedar Rapids, Iowa—Mr. Bidwell played the following program at Sinclair Chapel, Coe College, Dec. 4: Toccata and Fugue in D minor, Bach; Canon, Schumann; "Priere" from "Noel," Saint-Saens; Finale (First Symphony), Verne; "Traumerel," Schumann.

Harry B. Jepson, New Haven, Conn.—Professor Jepson's most recent programs on the famous organ in Woolsey Hall, Yale University, have been as follows: Nov. 27—Eighth Organ Symphony, Op. 42, Widor; Melodia, Op. 59, No. 11, Reger; "Rapsodie Provencale," No. 1, on old Christmas melodies, Messeroff; Improvisation-Caprice, Jongen; War March from "Rienzi," Wagner.

Dec. 11—Allegro moderato e serioso from the First Sonata, Op. 65, Mendelssohn; Nuptial March, Guilman; Chorale

No. 3 in A minor, Franck; "Pensee d'Automne," Jongen; "Christmas Chimes," D'Antalfy; Suite, Op. 14, Malengreau.

Ferdinand Dunkley, Birmingham, Ala.—At the Church of the Advent, Dec. 10, Mr. Dunkley gave a Cesar Franck centenary program which included the following: Fantasia in A; Allegretto Cantando from Fantasia in C; Andantino in G minor; "Pledge Heroique."

Dec. 4 Mr. Dunkley gave the following program at Tuscaloosa, Ala., in the First Presbyterian Church, as one of the events of "music week" under the auspices of the Tuscaloosa Music Teachers' Association: Toccata in F, Crawford; "The Bells of St. Anne de Beaupre" and "Song of the Basket Weaver," Russell; Toccata and Fugue in D minor, Bach; Caprice, Guilman; "Nobody Knows the Trouble I See," Gillette; "In Olden Times," Diggle; Orchestral Sketch No. 3, Bird; "Pillims," Chorus, Wagner; Lullaby, Macfarlane; "Gloria in Excelsis," Harrison.

Dr. Walter Heaton, F. R. C. O., F. A. G. O., Reading, Pa.—In a concert at the Memorial Church of the Holy Cross (Methodist) Nov. 20 Mr. Heaton's organ numbers were as follows: Overture in E minor, Morandi; Prelude and Fugue in C minor, Bach; Adagio and Gavotte, Mathew Camidge; Fantasia on Hawaiian National Airs, Stewart; Oriental Sketch, Lubomirsky; Rondo Brillante, Weber; "La Cascade," Grets; "Mignardise," Lack; Intermezzo, Smith; Introduction and March, Heaton.

Paul A. Beymer, Wheeling, W. Va.—In his seventeenth recital at St. Matthew's Church, presented the afternoon of Dec. 3, Mr. Beymer played: "Marche Russe," Schminke; "O'er Flowery Meads," Dunn; Humoreske, Grieg; Grand March from "Aida," Verdi.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital at Reed College Dec. 12 Mr. Becker used this program: "Hymn of Glory," Yon; Grand Sonata in E flat, Buck; Cantabile, Jongen; "Christmas in Sicily," Yon; Concert Caprice, Kreisler.

M. Lochner, River Forest, Ill.—In a recital Dec. 12 at Zion Lutheran Church, Ninety-ninth street and Winston avenue, Chicago, Mr. Lochner played: Sixth Sonata, Mendelssohn; "Noel," d'Aquin; "Gesu Bambino," Yon; "Bethlehem," Malling; "The Holy Night," Buck; Christmas Fantasy, Rebbling; Christmas Pastorale, Harker; Finale from First Sonata (with cadenza by Middelshulte), Guilman.

Dec. 17 a Christmas concert was given by the choir of Grace Lutheran Church, Oak Park, where Mr. Lochner is organist and director of the choir. The following organ solos were played: Toccata and Fugue in D minor, Bach; "Gesu Bambino," Yon; "Bethlehem," Malling; Christmas Fantasy, Rebbling; Christmas Pastorale, Harker; Finale from First Sonata (with cadenza by Middelshulte), Guilman.

Samuel A. Baldwin, New York City—Among Professor Baldwin's programs at the College of the City of New York in December were these:

Dec. 3—Richard Wagner Program: Overture, "Tannhauser"; Prelude, "Lohegrin"; Isolde's "Death Song," "Tristan and Isolde"; Prize Song, "Die Meistersinger"; Prelude, "Parsifal"; "Siegfried's Death," "The Twilight of the Gods"; "Dreams," "Tristan and Isolde"; Love Song and "Ride of the Valkyries," "Die Walkure."

Dec. 6—Chorale No. 2, in B minor, Cesar Franck; Largo, Handel; Passacaglia in C minor, Bach; "Minuet Antique," Horace F. Watling; Fantasia in E, Thomas G. Osborn; Magnificat in D minor, Lemaigre; Meditation from "Thais," Massenet; Finale from "Symphony Pathetique," Tchaikowsky.

Dec. 13—Chorale No. 3, in A minor, Cesar Franck; Chorale Prelude, "Adorn Thyself, O Pond of Soul," Bach; Sonata Romantica, Yon; Autumn Song and Cradle Song, Gretchaninoff; "In the Morning" and "Ase's Death" (from "Peer Gyn") Suite No. 1), Grieg; Nocturne, Op. 50, No. 6, Foote; Symphonic Poem, "Les Preludes," Liszt.

Dec. 10—Festival Prelude, Faulkes; Intermezzo, Brahms; Fugue in E flat major, Bach; Arabesque and Cantilena, Carl McKinley; "Will o' the Wisp," Nevin; Largo from Symphony, "From the New World," Dvorak; "Grande Piece Symphonique," Franck.

Dec. 17—Sonata in F minor, Mendelssohn; Andante con moto from Fifth Symphony, Beethoven; Christmas Song, "In dulci júbilo," Bach; Fugue in C major, Buxtehude; "The Dark Road," Cecil Forsyth; "Christmas Chimes," d'Antalfy; "Variations de Concert," Bonnet; Serenade, Schubert; Good Friday Music ("Parsifal"), Wagner.

Dec. 20—Concert Overture in F minor, Hollins; Air from Suite in D, Bach; Fugue in G major a la Gigue, Bach; "Noel sur les Flutes," d'Aquin; "March of the Magi," Dubois; "Christmas," Foote; Nocturne in G minor, Chopin; Symphony, No. 5, Widor.

Walter Sassmannshausen, Chicago—Mr. Sassmannshausen gave his annual recital Nov. 26 at Evangelical Lutheran Christ Church before an audience which filled the church to its capacity. A special feature was the rendition of Reinbrecht's "The 118th Psalm" by an augmented chorus of more than 100 voices under the direction of Mr. Sassmannshausen, with piano and organ accompaniment. The organ numbers were: Concert Overture, Hollins; Largo, Dvorak; Fugue, Bach;

Chorale in A minor, Franck; Allegro, Morandi; Variations on an Advent Hymn-Tune, Sassmannshausen.

Mr. Sassmannshausen also gave a recital at the Evangelical Lutheran St. Mathew Church, Chicago, Dec. 3, and another at Trinity Church, Gary, Ind., Dec. 10. His program included: Festival Prelude, Faulkes; Andantino, Lemare; Caprice, Guilman; Evensong, Johnston; "Marche Funebre et Chant Seraphique," Guilman; Allegro, Boellmann; Finale, Sassmannshausen.

Judson Waldo Mather, Seattle, Wash.—Mr. Mather gave a program at Trinity Church, Everett, Nov. 27, the fifth given by him in that city during the last three years. The organ numbers included the following: Sonata in D minor, Guilman; Chorale, "Thou Art with Me," Bach; Elizabethan Idyl, Tertius Noble; "Sunday Morning on Gilon," Bendel-Stanley; "An Indian Legend," Baron; March of Gnomes, ("Fairland Suite"), Stoughton; Tone Poem, "Mount Rainier," Judson W. Mather; Christmas Fantasia ("Alleluia"), Loret.

Dr. Ray Hastings, Los Angeles, Cal.—The following selections were played in the latest popular programs at the Auditorium: War March from "Rienzi," Wagner; Procession of the Grail Knights from "Parsifal," Wagner; "Love Song," Liszt; "Moment Musical," No. 3, Schubert; Prelude to "Faust," Gounod; Intermezzo, Bizet; "Vespers" (written for Ray Hastings), Guerrier; "The Magic Harp," Meale; "At Eventide," Astenius; "The Caravan," Crist; "Narcissus," Nevin; "Just for Fun," Hastings; Impromptu, Hastings; March of Triumph (new; dedicated to Dr. Hastings), Doud.

Virginia C. Cox, Los Angeles, Cal.—In a popular recital at the Superba Theater Nov. 24 Miss Cox played: Prelude to "The Deluge," Saint-Saens; "To a Wild Rose," MacDowell; Love Song, Cadman; "Souvenir," Drlia; Melody (Chimes Solo), Hastings; Overture, "Raymond," Thomas.

Charles Galloway, St. Louis, Mo.—In his recital at Washington University the afternoon of Nov. 19 Mr. Galloway's program was as follows: "Christus Resurrexit," Ravanello; "Double Theme Varie," Rousseau; "Contrasts," J. Lewis Browne; "In Memoriam," Macfarlane; Volga Boat Song, Russian Folk-tune; Toccata and Fugue in D minor, Bach.

Carl R. Youngdahl, A. A. G. O., Sioux Falls, S. D.—Mr. Youngdahl, dean of music at Augustana College, gave a recital Nov. 19 at the First Lutheran Church, playing this program: Sonata 1, Borowski; Fugue in D major, Bach; "The Magic Harp" (Pedal Study), Meale; Hymn of Glory," Yon; "Speranza" (Hope), Yon; "Neptune," Stoughton.

Frederic B. Stiven, Urbana, Ill.—In his recital at the University of Illinois Auditorium Dec. 10 Professor Stiven played this program: Sonata, No. 5, in C minor, Guilman; Larghetto, Rousseau; Scherzino, Ferrata; "Christmas in Sicily," Yon; "The Holy Night," Buck.

Mr. Stiven's program Nov. 29 included: Solenn Prelude from "Gloria Domini," Nobis; Partita, Bach; Chorale No. 3, in A minor, Franck; Larghetto, Rousseau; Scherzino, Ferrata; "Poem," Flibich; "Thanks be to God," from "Elijah," Mendelssohn.

Russell Hancock Miles, Urbana, Ill.—Mr. Miles' programs at the University of Illinois Auditorium have included the following:

Dec. 3—"Thanksgiving," Demarest; Pastorale, Guilman; "Clair de Lune," Karg-Elert; Variations and Fugue on an Original Theme for Organ, Berwald; Elegy, "To An American Soldier," Van Denman Thompson; Spring Song, Mendelssohn; "Within a Chinese Garden," Stoughton; Finale to Act 1 of "Tosca," Puccini.

Nov. 19—Toccata and Fugue in D minor, Bach; Reverie and Nocturne, Borodin; Allegretto, Haydn; Eklog, A. Walter Kramer; Coronation March, Meyerbeer; Prelude to "The Deluge," Saint-Saens; "La Concertina," Yon; "In Moonlight," Kinder.

Dec. 17 Mr. Miles played as follows: Festival March in C, Calkin; Pastoral Symphony from "The Messiah," Handel; "Noel," d'Antalfy; "March of the Magi Kings," Dubois; "Gesu Bambino," Yon; Allegro (Sixth Symphony), Widor; Serenade, Schubert; Christmas Pastorale, Harker.

T. Stanley Skinner, Mus. B., Springfield, Mo.—In a recital at Stone Chapel, Drury College, Dec. 10, Mr. Skinner played: Fugue in D major and Chorale Prelude, Bach; "Noel Bressan," Arr. by Darceux; "Christmas," Foote; "Noel Parisien," Quef; Londonderry Air, Arr. by C. E. Man; Fantasia, Saint-Saens.

In a recital Nov. 5 Mr. Skinner's program was as follows: Sonata No. 7, Guilman; Andante Cantabile, Tchaikowsky; Gavotte, ("Mignon"), Thomas; Caprice, Faulkes; "Caprice Heroique," Bonnet.

Nathaniel Nichols, Salem, Mass.—Mr. Nichols, organist at the Star of the Sea Church, Beverly, Mass., is again giving a series of recitals at the North Unitarian Church of Salem, following the success he achieved there last season. From an audience of 150 at first the attendance has been increased to 500 and Mr. Nichols finds that request numbers are confined to the more serious compositions, showing a reaction from the taste for trivial music. The program Nov. 25 was as follows: Andante con moto, Fifth Symphony, Beethoven; Andantino, D flat, Lemare; March, G flat, E. B. Smith; "In Memoriam," Chipp; Serenade, Schubert;

Marche-Nocturne, MacMaster; Fugue and Andante (from Sixth Sonata), Mendelssohn; "St. Cecilia" Offertory (D minor and major), Batiste.

James T. Quarles, Ithaca, N. Y.—Professor Quarles gave two special programs—one of Cesar Franck's works and the other of Christmas music—in December at Cornell University. In Sage Chapel Dec. 7 his Franck program was as follows: "Grande Piece Symphonique"; Cantabile; Pastorale; "Piece Heroique"; The Christmas program Dec. 14 at Bailey Hall was as follows: Three Chorale Preludes, "In dir ist Freude," "Schmücke dich, O Liebe Seele" and "In dulci jubilo," Bach; Rhapsody on Two Noels of Haute-Bretagne, J. Guy Ropartz; "Une Vierge Pucelle," Le Begue; Christmas in Sicily, Yon; "Ei ist ein Ros' Entsprungen," Brahms; "March of the Magi Kings," Dubois; "Holy Night," Goller; "Hallelujah" ("Messiah"), Handel.

Other programs at the weekly organ recitals at Cornell included:

Sage Chapel, Nov. 16—Sonata No. 3 in E minor, Bosset; "Gavotte Moderne," Lemare; "Aria Seriosa," Karg-Elert; "Les Heures Bourguignonnes," Jacob.

Bailey Hall, Nov. 23—Concert Prelude and Fugue, Faulkes; Larghetto, from Clarinet Quintet, Mozart; Menuetto, from "L'Arlesienne Suite, No. 1," Bizet; "Hymn to the Sun," from "Coq d'Or," Rimsky-Korsakoff; "Siegfried's Death," from "Die Götterdämmerung," Wagner.

Palmer Christian, Chicago—Mr. Christian played the following program at the Fourth Presbyterian Church Thursday evening, Dec. 21: Fantasia on Two Christmas Carols, Bonnet; Pastorale (Sonata No. 1), Gullmant; "Marche Religieuse," Gullmant; Communion for Midnight Mass at Christmas, Hure; Chorale Improvisation on "In dulci jubilo," Karg-Elert; "Dreams," Strauss; Fantasia on "We Praise Thee," Huber; Prayer and Cradle Song, Gullmant.

G. A. Nelson, Minneapolis, Minn.—Mr. Nelson, organist of Wesley M. E. Church, gave two recitals before crowded houses at Duluth in December. On Dec. 13 he played the dedicatory program on a Pilcher organ of two manuals in Bethel Lutheran Church, using these selections: "Marche Triomphale," Hollins; "Song of India," Rimsky-Korsakoff; Minuet, Mozart; "Supplication" (MS.), Gerhard Alexis; Fugue in G minor, Bach; Chorale Improvisation, "Wie schön leuchtet der Morgenstern," Karg-Elert; Toccata, Bartlett; Andante Cantabile, Dethier; Scherzo from Second Sonata, Rogers; Serenade, Rachmaninoff; Caprice ("The Brook"), Dethier; Finale from First Symphony, Vienne.

Dec. 12 Mr. Nelson played for the Matinee Musicale in Pilgrim Congregational Church, his numbers including: Allegro from Second Symphony, Vienne; Chorale Improvisation, "From the Depths of My Heart," Karg-Elert; "The Brook," Dethier; Finale from Sixth Symphony, Widor.

Charles M. Courboin—Mr. Courboin appeared in recital before the Des Moines, Iowa, Women's Club at the Des Moines Theater the morning of Dec. 13 and his program was: Concert Overture, Maitland; Serenade, Grasse; Allegretto, de Boeck; Passacaglia, Bach; "Invocation," Mally; Chorale, No. 3, Franck; Sketch, No. 4, Schumann; "The Bells of St. Anne de Beaupre," Russell; "Chinole-serie," Swinnen; "Marche Heroique," Saint Saens.

Warren D. Allen, A. A. G. O., Stanford University, Cal.—Mr. Allen was presented by the Temple Choir of Oakland, Cal., in a recital Dec. 14 at the First Presbyterian Church and played this program: Sketch in F major, Schumann; "Toccata per l'E'vangelio," Frescobaldi; Minuet in C major (from the "Jupiter" Symphony), Mozart; "Sketch of the Steppes of Central Asia" (arranged for organ by Warren D. Allen), Borodin; Fantasia in D flat, Saint-Saens; "The Pilgrim's Progress" (Part Five—The Pilgrim's Journey to the Palace Beautiful), Ernest Austin; Cantabile, Cesar Franck; Bourree in D major, Wallace A. Sabin; "Litany," Schubert; Toccata in B minor, Barle.

Mrs. Lillian Arkell Rixford, Cincinnati, Ohio—Mrs. Rixford of the College of Music faculty gave the following program in a recital at the First Presbyterian Church of Richmond, Ind., Nov. 14: First Sonata, Rene L. Becker; "Prayer," Borowski; Arioso (in ancient style), Rogers; Prelude in A minor, Clerambault; "Vision Fugitive," Stevenson; Rustic Dance (from Pastoral Suite), Demarest; Evensong, Martin; "Will o' the Wisp," Nevins; Fugue in G (a la Glue), Bach; Canonetta, Scammell; Allegro Vivace, Morandi.

G. Herman Beck, A. A. G. O., St. Louis, Mo.—Mr. Beck gave the following program at Emmaus Lutheran Church Dec. 17: "Christmastide," C. A. Weiss; Pastorale, "Now Raise Your Happy Voice," Bach; Theme and Variations, Seitz; Shepherds' Song, Merkel; Christmas Musette, Mally; Christmas Pastorale, Davis; Fantasia, "Silent Night," Thomas; "March of the Magi Kings," Dubois; Fantasy on "O Sanctissima," Kaepfel.

James P. Johnston, A. A. G. O., Pittsburgh, Pa.—The following programs have been given recently at the East Liberty Presbyterian Church:

Dec. 3—Passacaglia in C minor, Bach; "Soeur Monique," Couperin; Toccata from the Fifth Symphony, Widor.

Dec. 10—Fantasia in D minor, Merkel; Pastorale, Franck; Allegretto, Gullmant. Dec. 17—"Noel," Dubois; Variations on an Ancient Christmas Carol, Dethier; "March of the Magi," Dubois.

Dr. Frederic T. Egner, St. Catharines, Ont.—In a series of recitals at the Welland Avenue Methodist Church Mr. Egner has played these programs:

Nov. 7—English composers: Sonata in the Style of Handel, Wolstenholme; "The Question and the Answer," Wolstenholme; Concert Fantasia on "Hanover," Lemare; Andantino in D flat, Lemare;

"The Bee," Lemare; "Elfenfant," Johnson; March, "Pomp and Circumstance," Elgar; "Shepherds' Dance," German; Londonderry Air; Concert Overture in C minor, Hollins.

Dec. 5—French composers: Sonata in D minor, Gullmant; Prelude to "The Deluge," Saint-Saens; "Soeur Monique," Couperin; Chorale in A minor, Franck; "Marche Funebre et Chant Seraphique," Gullmant; Gavotte from "Mignon," Thomas; "The Angelus," Massenet; "Suite Gothique," Boellmann.

In a program at Holy Trinity Church, Welland, Ont., Dec. 13, Mr. Egner played: Toccata and Fugue in D minor, Bach; "The Storm," Lemmens; "March of the Magi," Dubois; "The Holy Night," Buck; "Pilgrims' Chorus" from "Tannhäuser," Wagner; "By the Waters of Minnetonka," Leaurance; "Boatmen's Song on the Volga," Anon; Festival Toccata, Fletcher.

Fred Faassen, Zion, Ill.—Mr. Faassen played these programs at Shiloh Tabernacle:

Dec. 2—"At Evening," Buck; Processional Grand March, Whitney; "Cathedral Shadows," Mason; Serenade, Gounod; Cantilene Pastorale in B minor, Gullmant; "Priore a Notre Dame," Boellmann; "Devotion," Sage; Postlude in E flat, Abernethy.

Dec. 17—"Question and Answer," Wolstenholme; Minuet in G, Beethoven; Chorale and Toccata, Boellmann; "Cantique d'Amour," Strang; "Northern Lights," Torjussen; March in A major, West; Meditation, Sturges.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller gave the following program at his recital Sunday afternoon, Dec. 10, in the Grand Avenue Congregational Church: "In Dulci Jubilo," Bach; Chorale Prelude, "From Heaven High," Bach; Christmas Musette, Mally; "Noel," Dubois; Fantasia on Christmas Carols, Faulkes; "Three Holy Kings," Gilere; "A Christmas Idyl," Marion Austin Dunn; "Christmas in Sicily," Yon; "Rhapsodie sur des Noels," Gligout.

Leo Bonnell Pomeroy, Shreveport, La.—Mr. Pomeroy gave this program at St. Mark's Episcopal Church Dec. 11: Fugue in E flat major ("St. Ann"), Bach; "Sunset," Lemare; Fifth Sonata, Gullmant; Fountain Reverie, Fletcher; "Finlandia," Sibelius; "The Magic Harp" (Pedal Study), Meale; "Stillness of Night," Chubb; Toccata in E major, Bartlett.

G. Howard Freed, Lansdale, Pa.—Mr. Freed gave a recital at St. Luke's Reformed Church, North Wales, Pa., Nov. 16, playing as follows: "Marche Religieuse," Gullmant; Reverie, Baldwin; "Hymn of Glory," Yon; "Une Tabatiere Musique," Liadoff; "Cathedral Shadows," Mason; "Lamentation," Gullmant; "Within a Chinese Garden," Stoughton; "The Mill," Jensen; Concert Study, Yon; "Buona Notte," Nevins.

Walter Wismar, St. Louis, Mo.—In his twenty-eighth public recital at Holy Cross Lutheran Church Nov. 26 Mr. Wismar played: Pastoral Sonata, Rheinberger; Andante Cantabile (from String Quartet), Tschakowsky; "By the Cradle," Grieg; "Will o' the Wisp," Nevins; "Scherzo Symphonique," Fry-singer.

Harry Edward Mueller, Washington, D. C.—In a musical vespers program Nov. 26 at the First Congregational Church Mr. Mueller's organ selections included: Concert Overture in C minor, Hollins; "Romance sans Paroles," Bonnet; "La Concertina," Yon.

Alban W. Cooper, Niagara Falls, N. Y.—Mr. Cooper gave this program in a recital at St. Peter's Church Dec. 7: Classical school—Prelude and Fugue in E minor (The Lesser), Bach; Intermezzo, Rheinberger; Adagio, Franck; Pastorale, Franck; Largo (from "Xerxes"), Handel; Prelude in C minor (No. 1), Mendelssohn. Modern composers—Berceuse (En style libre), Vienne; Pastorale, Bonnet; "Chanson de Joie," Hailing; Andante in D, Silas; "At Evening," Kinder; Toccata (Suite in F minor), Driffill.

Edith Potter Smith, Kankakee, Ill.—In a recital Nov. 28 at St. Paul's Episcopal Church Miss Smith played these selections: Sonata in D minor, Gullmant; Fantasia in G minor, Bach; "Eventide," Fairclough; Concert Caprice, Kreiser; "March of the Magi," Dubois; Berceuse from "Jocelyn," Godard; Festival Toccata, Fletcher.

Frederick C. Mayer, West Point, N. Y.—In his recital at the United States Military Academy Nov. 5 Mr. Mayer was assisted by Miss Hazel Clinger, contralto and his organ selections included: Variations on the Chorale "Make Ready, O My Soul," Rinck; "A Deserted Farm," "To a Water Lily" and "In Autumn," MacDowell; National Anthems of the Allies, Pearce.

Frank Merrill Cram, Potsdam, N. Y.—Mr. Cram gave this Christmas program at the Normal Auditorium Dec. 17: "The Shepherds in the Field," Malling; "March of the Magi Kings," Dubois; "Christmas in Sicily," Yon; "The Holy Night," George M. Vail; "The Shepherds in the Manger," Dickinson; Christmas Musette, Mally; "Christmas," Dethier.

Arthur E. James, Everett, Wash.—Mr. James gave the following program at his eighth annual organ recital in the First Baptist Church in December: Festival Overture, Sellars; "Eventide," Harker; "Dawn's Enchantment," Dunn; "March of the Templars," Fry-singer; Southern Fantasy, Hawke; "The Coming of the Magi," Morse; "The Infant Jesus," Yon; "The Holy Night," Buck.

Arthur H. Turner, Springfield, Mass.—Mr. Turner gave his annual Christmas recital at the City Auditorium, Dec. 22,

playing these selections: Fantasy on Christmas Carols, Faulkes; "Noel," Wolstenholme; "Christmas in Sicily," Yon; Christmas Suite, Malling; Variations on "Silent Night," Harker; "March of the Magi," Dubois; "Scherzo Symphonique," Gullmant.

Harry E. Cooper, Kansas City, Mo.—In a recital at the Eastminster Presbyterian Church Dec. 15 Mr. Cooper played: Sonata in D minor, Gullmant; Capriccio Brillant, Op. 22 (orchestral parts played on the organ), Mendelssohn; Clock Movement (Fourth Symphony), Haydn; "Rapsodia Italiana," Yon; "Christmas in Sicily," Yon; Toccata from Fifth Symphony, Widor.

Miss Dorothy Adams, Newburgh, N. Y.—Miss Adams played the following program in a recital at the United Presbyterian Church Nov. 1: Sonata No. 1, Mendelssohn; Sonata No. 4 (First movement), Bach; Evensong, Johnston; "Song of Sorrow," Nevins; Elegy, Noble; "Grand Choeur," Bosset; March for a Church Festival, Best.

Julian Williams at New Post.

Julian Williams has accepted the position of organist and director at the First Presbyterian Church, Huntington, W. Va., taking up his duties there Dec. 10. Recently Mr. Williams returned from France, where he studied with Widor. Last summer he studied at the American Conservatory at Fontainebleau, winning a first prize in organ. At Huntington Mr. Williams will have a three-manual Steere organ, and will give monthly recitals. He also plans to give a standard choral work each month with the well-trained choir of thirty voices which has been developed at the church. Recently Mr. Williams gave the following program before a large and enthusiastic audience: Toccata and Fugue in D minor, Bach; "Evening Harmonies," Karg-Elert; Intermezzo (Sixth Symphony), Widor; "Piece Heroique," Franck; "Sunset Meditation," Biggs; Intermezzo, Callaerts; "Variations de Concert," Bonnet.

Recital by Van Dusen Pupils.

A recital by pupils of Frank W. Van Dusen and his assistants at the American Conservatory of Music, Chicago,

was given Dec. 6 and the program included the following: Finale, Second Sonata, Borowski (Mrs. Juliet Cameron, Provident Baptist Church); Toccata and Fugue in D minor, Bach (Joseph Taylor, Oakland M. E. Church); Finale, Sonata in G minor, Piutti (Mrs. Gertrude Bailey, assistant organist, Michigan Theater); Toccata (Gothic Suite), Boellmann (Louis Nespo, Sacred Heart Church); "Finlandia," Sibelius (Dorothy Pratt, Queen Theater); Evensong, Johnston (Carl Bro-man, Grace English Lutheran Church); Intermezzo, Rogers (Myrtle Franche, Julian Theater); "March of the Magi," Dubois (Ruth McNeill, M. E. Church, Maywood); Toccata, Fifth Symphony, Widor (Edward Eigenschen, Michigan Theater); Toccata, Second Symphony, Widor (Emily Roberts (Wicker Park Lutheran Church).

Artists' Association Program.

The annual organ program of the Chicago Artists' Association was presented Dec. 11 at St. James' Episcopal Church. The organists who participated were Mrs. Marie Edwards Von Ritter of the Wilmette Congregational Church, William H. Barnes of the Epworth Methodist Church and Edwin Stanley Seder of the First Congregational, Oak Park. John W. Norton directed his choir of St. James' in several anthems and Dr. James S. Stone, rector of St. James', made an address. Mrs. Monica Graham Stults and Miss Barbara Wait sang the duet "Quis es Homo" from Rossini's "Stabat Mater." The organ selections were: Meditation and Toccata, d'Evry; Melodie, Dawes; Toccata from "Oedipe a Thebes," de Mereaux; Gavotte, Martini, and "Caprice de Concert," Archer (Mrs. Von Ritter); "A Cloister Scene," Mason; Intermezzo, Callaerts, and Allegro con brio (D minor Sonata), Mally (Mr. Barnes); "Christmas," Dethier (Mr. Seder).

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A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER.

Address all communications to The Diapason, 1507 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone Harrison 3149.

Subscription rate, \$1.00 a year, in advance. Single copies, 10 cents. Rate to foreign countries (including Canada), \$1.25. Foreign subscriptions must be paid in remittances equivalent to the subscription price in United States currency. Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, JANUARY 1, 1923.

A HAPPY NEW YEAR

Another twelve-months' period with its hours of encouragement and joy and its periods of depression and disappointment has passed and as we enter 1923 with its yet unknown experiences The Diapason wishes its readers a happy New Year and the best of everything that can come to those of us in the organ world, not only until Dec. 31 next, but for all time.

Despite the fact that the world is "by schisms rent asunder" the outlook as we peer into the future must seem hopeful to all but confirmed pessimists—and we shall strive hard not to become one of these. The world at large has had troubles in plenty during 1922 and for some time previous to that year, but when we get down to the little but increasingly important world in which we function the prospects and the record of the year are not at all disheartening. We need not be apostles of Coue to repeat with sincerity that so far as the organ is concerned we are every day in every way getting better and better. For the organists it has been a year of progress. For one thing, salaries are on the upward trend. True, it is not noticeable in the largest cities, or in all churches. The difficulty there lies in the fact that too many of us make for the large puddles. A fact brought very forcibly to the attention of this office is that the smaller towns and cities are offering much larger salaries to capable organists. The time when not enough was received by the organist in the city of 5,000 to 50,000 to pay anyone to study the organ is passing. No doubt the later competition has had much to do with this. Meanwhile the theater organist's status is being improved. We find great artists playing for "movie" audiences who several years ago would have sacrificed their reputations had they done such a thing at any price.

Of the making of large organs there is no end. Such instruments of 1922 as that in the Cleveland Auditorium and in the New York Wanamaker store make the year one with a noteworthy record. The organ builders find the demand for their work in no way relaxed. Some have already reported to The Diapason that they have contracts on hand to keep them busy through next summer. Such business experts as Roger Babson tell us that 1923 will be a year of further recovery. The Harvard Economic Service, for instance, says:

For the first half of 1923 we forecast continuance of the rise in wholesale prices and of expansion in business activity, with a strong probability that these movements will persist during the remainder of the year.

Under these conditions the organ builders may look with satisfaction and assurance into the immediate future.

We may be wrong, but it seems to us from a close survey of the news of the organ world every month that the organ recital is more in demand than perhaps ever before. Not only do great artists play before crowded houses, but there is more and more interest in church recitals and the competition of the radio and the phonograph seem only to whet the appetite of music-lovers.

For this paper 1922 has been a period

of progress. Our circulation has gained measurably, as it has every year since we entered the field, and we have daily proofs of the fact that we serve a profession which has risen to greater importance and greater prosperity than it has ever before enjoyed, and that the peak has not by any means been reached. We recognize our limitations as keenly as does the ambitious and enthusiastic dog who has treed a squirrel and stands on the ground barking in the vain hope that he might climb the tree. But like the dog, we have not lost our enthusiasm and we shall strive for greater things than in the past. In this we pray for the co-operation of our readers and advertisers, and in turn we pledge ourselves to work harder than ever before to promote in the most effective way the interests of the organist and the organ builder, whose progress and prosperity are closely connected. Again we wish you a very happy New Year.

JOHN WANAMAKER

When John Wanamaker breathed his last in December there passed away not only one of the merchant princes of America, but one of the patron saints of the organ. Mr. Wanamaker's position so far as the organ was concerned was unique. He offers, so far as we can recall, the only instance in this country in which a great merchant has promoted the interests of organ music in the way in which he has consistently promoted it. We had Andrew Carnegie, who added to his fame through lending a helping hand to many churches which desired to install organs and whose work was unique in its way. We have men like Senator Clark, Charles M. Schwab and others who have shown their love for the instrument by placing large instruments in their homes, and a large number of others who have presented organs to churches and public institutions. But John Wanamaker saw what no other saw before him—the possibility of the organ as a merchandising asset. The culmination of his sagacious thought and of his love for the instrument, which always stood as the actuating motive back of his plans, was the completion of the organ in the Grand Court of the Wanamaker store in Philadelphia, now the largest organ in the world. No doubt this organ has promoted trade for Mr. Wanamaker's store, but it has given pleasure at the same time to countless thousands of his patrons. And through the great guest recitals the organ has been a factor in inculcating love for and knowledge of the best organ music among the people of Philadelphia. The success of the Philadelphia organ, in its present enlarged state, led to the recent installation of another great instrument in the New York Wanamaker store.

It is to be sincerely hoped that those who succeed to the control of the Wanamaker interests will continue the good work of the founder of the huge business, and in view of Rodman Wanamaker's proved interest in the organ there is no doubt that this will be the case.

AN APPEAL TO ORGANISTS

Herewith The Diapason presents an appeal which it heartily indorses. News has come from Paris that M. Louis Vierende, organist of the Cathedral of Notre Dame and one of the most famous of contemporary musicians, is in great need. The war and long-continued illness so seriously affected M. Vierende that he was forced to vacate his apartment in Paris and his studio organ and all his belongings were sold. The result is that M. Vierende is in dire straits, having no place to teach his pupils and having no resources of any kind. M. Vierende has numerous pupils in the United States and a still greater number of admirers who consider him as perhaps the greatest of contemporary composers for the organ. It is to be hoped that all organists who admire this great master will be moved by their sympathy for him in his great misfortune to send a contribution for his assistance.

Checks may be forwarded either to Edward Shippen Barnes or Lynnwood Farnam, 222 East Seventeenth street, New York City. Remittances will be made to M. Vierende at once.

The Free Lance

By HAMILTON C. MACDOUGALL

We do not hear so much nowadays about the English diapason tone as we used to hear. When I first visited London and took organ lessons from Turpin, the famous recitalist and honorary secretary of the Royal College of Organists, I used to mull over the matter a good deal, and finally, though unwillingly, came to the conclusion that American organs had no good diapasons and that the diapasons they did have were "stringy." This was contested by Americans, particularly by those who had never heard an English organ. (Just here I am moved to say that at the very time I unwillingly found English diapasons superior, there was an old Hook organ in Wellesley College that had then and has now as beautiful, mellow and true a diapason tone as I've ever heard; but that was before I had ever heard of Wellesley College.)

As I have been sampling British organs during the last three months I have heard some beautiful instruments by Willis and others of the best makers, and I have always had in mind comparing the diapasons with my memories of the American organ. I have now changed my mind. I cannot see or, rather, hear, that we have anything to learn from our British cousins in this matter. Is it not true we have improved very much in the tone and voicing of our organs? Do we not use bigger scales, heavier metal, better wind supply and a heavier construction of the organ frame to support the increase in weight? Is not the wind supply greatly improved in steadiness by the introduction of improved mechanical methods of blowing? Is the accusation that the Americans have gone mad on toy consoles, devices for shifting stops, etc., etc., and have neglected tone quality not false? I think it is false.

It would be interesting to know how many churches have an organ maintenance fund. Everywhere I have been in England and Scotland, in every little parish church I have entered, I found appeals for the repairs to the organ, "imperatively needed." The cost of keeping a modern electro-pneumatic organ in condition is much greater than the corresponding cost for an old-fashioned tracker organ; at least, this has been my experience. No doubt someone will arise and confront me with the statement that "his" organ, of four manuals and 200 stops, has been in use for twenty years and that the only expense has been for tuning the vox humana once!

I wonder how many churches realize that the system in use of employing a firm of organ builders to take care of the organ by the year is not, in the largest sense, satisfactory? It is obvious that no matter how much an organ may need a certain attention it will not get that attention if the cost of doing the work goes beyond the yearly contract price. Often, too, the tuner has several organs to tune—and all to be done on Saturday, when the church is warm (?)—and he cannot do justice to one without skimping the others. It is also not satisfactory to deal with a firm that sends Jones out one time to do a piece of work, Smith to do a second and Robinson a third. An organ needs the care of one person who will take an interest in the instrument because it is, so to speak, his personal property; such a man, taking pride in the condition of the organ, will do far more than several men who see the instrument only occasionally—and after several other tuners and action-men have a hand at it—and are told to do only certain definite things, while very likely seeing much else in the organ that ought to be remedied at once.

Another thing organists have to contend with is that in every church there is some person who considers himself competent to repair anything that needs attention. A man in the electric business will look after the action; another will think he can install the blow-

er and save expense; another man, who once held down keys for the tuner, will want to cut down the tuner's bill by "smoothing over" the vox humana! Happy the man whose rector or pastor or committee trusts him with money enough to keep things in good condition, holding him responsible, but giving him their confidence!

Service for W. Lyndon Wright.

Services in the Westminster Presbyterian Church at Yonkers, N. Y., the evening of Dec. 10 were in the form of a memorial to William Lyndon Wright, who died at his home in the Bronx Nov. 7. He had been the organist at Westminster and was an instructor in music at New York University. The program of special music for the service was made up largely of numbers that had been composed by Mr. Wright. It follows: Organ, Prelude in C, Wright; Response, "Peace I Leave with You", Wright; Hymn, "The Strife is O'er", Palestrina; Anthem, "God of the Morning", Wright; Anthem, "The Lord is My Shepherd", Wright; Hymn, "Fading, Still Fading", Traditional; Tenor solo, "Spirit of God", Wright (Ellis Doyle); Responses, "Away in a Manger", "The Day, O Lord, Is Spent", Wright; Anthem, "Lift Up Your Heads", Wright; Offertory, Prelude on Two Christmas Carols, Wright; Alto solo, "They Shall Hunger No More", Wright (Mrs. Herman Hidde); Anthem, "Shout, Ye High Heavens", Wright; Hymn, "O Mother Dear, Jerusalem", Ward; Organ, Finale in C, Wright. Willard Sektberg presided at the organ. The Rev. Arthur C. McMillan, the pastor, spoke feelingly in appreciation of the great service Mr. Wright had rendered.

Allen Returns from Tour.

Warren D. Allen of Stanford University has returned to California from his recital tour in the east and the central west. Wherever he went Mr. Allen was greeted heartily and his playing aroused admiration and the praise of the critics. Nov. 23 Mr. Allen played before the Missouri chapter of the American Guild of Organists at Westminster Presbyterian Church. Nov. 17 he gave a recital at Columbia University in New York and was the guest at a reception in his honor. Nov. 26 he gave the vespers recital at Carleton College, Northfield, Minn., for Hugo Goodwin. Nov. 21 Mr. Allen was heard on Edwin Arthur Kraft's organ at Trinity Cathedral, Cleveland, under the auspices of the Northern Ohio chapter, A. G. O. Dec. 5 he played at the First Presbyterian Church of Corvallis, Ore.

Cruise for Harvey B. Gaul.

Harvey B. Gaul, organist and choir-master of Calvary Church, Pittsburgh, is going abroad for three months as the guest of Ross Skinner, cruise manager of the Homeric, and is being given the Mediterranean trip as a present. Harry Austin, formerly organist of Trinity Church, will take over Mr. Gaul's work at Calvary during his absence. Richard Kountz, well known as a writer, will take over his work as a critic on the Pittsburgh Post and the Pittsburgh Sun, and Victor Saudek, director of the Saudek Ensemble, will take over the musical supervision of Westinghouse Radio. Bert Mustin, assistant director of the Apollo Male Chorus, will train that organization while Mr. Gaul is abroad. Mr. Gaul expects to visit the Holy Land and Egypt and will spend some time in Spain.

George B. Nevin's sacred cantata, "The Crown of Life," was broadcasted from the John Wanamaker radio station at Philadelphia, Dec. 4, by the choir of St. John's Church under the direction of G. Howard Freed. It was also sung in St. John's Church Dec. 3. The Wanamaker station is one of the best equipped in the country and the highest class programs are given from it.

Kenneth E. Runkel of Waterloo, Iowa, directed his choir of the First Evangelical Church and Grace Methodist Church in a festival at Grace Church the evening of Sunday, Nov. 26. Mr. Runkel's cantata, "Israel Out of Egypt," was sung. His Solemn Prelude in C minor for piano and organ, was played by Mr. Runkel and Miss Faye Kober. Mr. Runkel is organist and director at Grace Church and directs the choir at the First Evangelical.

The Organ Recital and Its Development

By WILLIAM C. CARL, Mus. D.
(From the November Etude)]

The coming into popular favor of the organ recital has been a notable achievement in the development of the art of music in America. The early artists struggled bravely and had many an obstacle to overcome. The organ, in the minds of the large majority, was considered to belong to the church, which was consecrated to worship, with its doors tightly closed for six days of the week. Concert halls equipped with organs were practically unknown for years; and to secure a church for recital purposes was a difficult matter.

A few years previous to the signing of the Declaration of Independence three organists arrived from England and became prominent in the musical life of Boston. As early as 1771, Josiah Flagg played a concerto for organ there, and William Selby, then organist of King's Chapel and one of the best musicians of his day, frequently played the organ concertos of Handel at private events. It is also recorded that William Blodgett gave an organ recital in 1796 ("Early Concert Life in America," Sonneck). Even with the scarcity of organs in this period, an effort evidently was made to create a desire for good music and to regard the organ as a solo instrument.

About a century later, when George Washbourne Morgan arrived from Great Britain equipped with a fine repertory, the public refused to attend his recitals until he played the transcription of a popular air with elaborate variations. Instantly, as if by magic, the crowds rushed to hear him play. His fame, coupled with that of his gifted daughter Maud, the distinguished harpist, who accompanied him on his tours, became nation-wide.

When Clarence Eddy played his engagement at the Centennial Exposition in Philadelphia in 1876, the organ as a solo instrument was doubtless heard as such for the first time by the crowds who attended. Since then Mr. Eddy's work has made him famous in two continents, until now he is recognized as the dean of American organists. Samuel P. Warren, who for twenty-five years was organist of Grace Church, New York, and gave hundreds of recitals there, was one of the first to prepare and play programs of the highest order, not surpassed even today. Dudley Buck, John P. Morgan, Eugene Thayer, John White, George E. Whiting and Frederick Archer did splendid pioneer work. Consequently when Alexander Guilman, the great French organist, came to fill his engagement at the Chicago World's Fair the way was well paved for his success. An amusing incident occurred at one recital when, after one of the selections, a gentleman exclaimed: "Why when he plays with his hands and feet they are exactly together!" The real advance of the development of organ music in America may be said to date from Guilman's first visit. Everything was ready for an artist of his calibre. The scholarly and brilliant interpretation of the programs, and his marvelous improvisations, yet to be equaled here, gave an incentive to many a rising organist and created an atmosphere hitherto unknown.

What constitutes a recitalist's equipment? First and foremost "brains." Ninety per cent brains and the balance divided between concentration and rhythm. This always seems a safe formula. A recitalist who merely plays notes cannot "put it over." The technical equipment is taken for granted, but in reality how few have it developed to a high degree of perfection? Strange as it may sound, the notes must be absolutely mastered. How many there are who only partly know them? To read over a composition a few times and then present it for performance is a crime! No wonder in such instances the public is not interested! A great composer on being asked what made a real artist, replied: "To read a score without notes, and to play notes without reading them." It is only in recent years that organists began to realize the benefit from memorizing their programs. The gain is tremendous, giving, as it does, the opportunity of undivided attention to interpretation, style and the general management of the instrument.

Then comes the question of repertory, which should be given deep thought and reflection. It should not be lightly passed over. Naturally, prominence should always be given to Bach and his monumental works for the organ; for no recital is complete without at least one. Then there are the works of Handel, Mendelssohn, Franck, Liszt, Guilman, Rheinberger, Merkel, Widor, Bonnet, Vierne, Dubois, Salome, Gigout, Bossi, Smart, Hollins and many others already well known. All schools both ancient and modern should have a place, as well as our native American writers. The modernists also should be heard.

Regarding transcriptions, a subject always heard from, I think Guilman gave possibly the best rule—"Play on the organ the music written for it. There are, however, certain works especially adaptable which lend themselves well to the instrument. These should be played and included in recital lists." There is a wealth of original organ music seldom heard, and obtainable for the asking. Why not play it? The works of the early French writers are charming and invariably meet with high favor. A group selected from Titelouze, du Mage, de

Grigny, Clerambault, Dandrieu, Couperin or d'Aquin is most attractive as an opening number. Also Gabrieli, Palestrina, Frescobaldi, Purcell, Buxtehude, Sweelinck, Byrd, Mehul, Zippel, Cabezón and a host of others, would make another group to choose from. They all add character and take one out of the beaten paths. Frescobaldi's "Flowers for the Organist's Musical Garden," prepared by Guilman before his death, and recently re-edited and published by Joseph Bonnet, make a valuable addition and a novelty, although written, as they were, by Frescobaldi for his famous recitals at St. Peter's in Rome years ago.

There is no trouble in acquiring an attractive repertory. Time, research and study alone are needed. It is refreshing to see the growing tendency of playing the Bach Chorales. The heart of Bach was in these famous Chorales; and when played with a religious fervor, they produce an effect such as no other music is capable of doing. The Chorales of Brahms are always welcome and those of César Franck create an atmosphere of mysticism of the highest type. Each is a divine inspiration.

An organ recital should be distinctive. The greatest care therefore should be taken in the choice of pieces and their general arrangement. Each number should be of a special character and no two of the same style. The relationship of the keys should be carefully studied to avoid two numbers following in the same tonality. When done it is difficult to hold the attention of the audience, as the ear easily tires. A recitalist must have a message to transmit to his hearers; therefore each selection should stand out and be clearly defined one from the other. There must be "contrast"; still, all grouped together so clearly that the interest of the audience will be held until the close. It is not advisable to start with a Bach fugue. The auditors are not ready for a work of such importance and proportions and not prepared to listen. It is better to prepare the way and place it in the middle of the program, where it will receive deserved recognition. The position for a sonata or any big work must be studied. Interperse the smaller pieces among them in a way to bring out the beauty of each. The list should contain enough large works to give ample solidity, and not a predominance of the smaller ones. An artist devotes as much time to making up the list of pieces to play and their relation one with the other as to actual practice at the instrument.

Unless the recitalist is a rhythmical player, he can neither hold his audience nor properly interpret his program. Rhythm is absolutely essential above everything else and cannot be lost to sight for an instant. It is possible to attain it by careful and diligent application, notwithstanding assertions that have been made to the contrary. Then comes concentration. Who can sway an audience or get into the inner meaning of a composition until this has been acquired? Serious, conscientious work develops the "grand style," the direct road to virtuosity. The organ is above all a noble instrument, and to interpret the works of Bach without due regard to it?

Another quality is clarity; and the "clean-cut" work so delightful and essential to have at command is fortunately heard more often in these days of progress and development than formerly. It is perhaps necessary only to mention among many others the necessity of form, symmetry, balance, poetry, accuracy, color, relaxation, freedom between hands and feet, and a host of other qualities infused in the work, which only an artist of experience understands and appreciates. A recitalist is not made in a day. Long and patient study, coupled with "good old-fashioned work," and plenty of it, is what will do the trick.

The first step to lead to all this is a systematic and well-planned course of study. Beginning with simple trios, memorize each of the three voices before combining them, and continue until each voice can be distinctly heard and followed, whereupon the three are finally played together. Proceed gradually to greater degrees of difficulty, until reaching the trio sonatas which Bach wrote for his son Wilhelm Friedemann in order that he should become an expert organist. This preparation period should consume at least two years of hard work before attempting the sonatas. When Bonnet reached Paris to study with Guilman at the Conservatoire, he was required to play these six sonatas complete and from memory before anything else was undertaken. Not an enviable task, but one for which the great French organist has since been thankful, as it led directly to a success that would have taken more time, and with results less direct, had a more agreeable course of work been pursued.

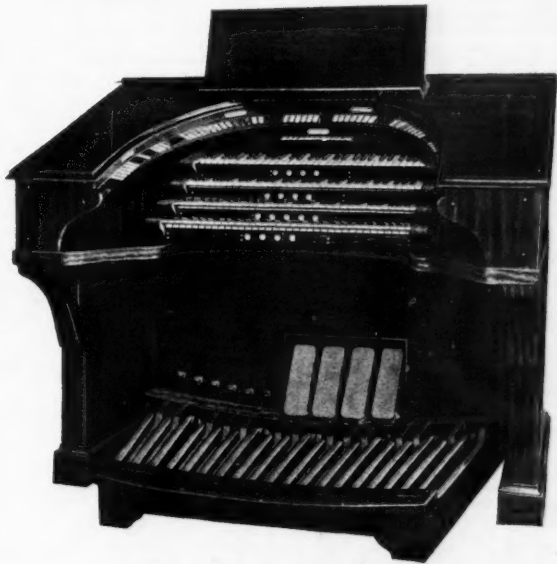
Is it necessary in these days of enlightenment to caution the young organist to practice slowly? Usually about two years elapse before this is really understood. It is the most difficult of all tasks to master, and why? Because the mind is not fixed on accomplishing it. Here is where concentration comes into play. The brain, hands and feet must work in unison; therefore the tempo must be slow enough to keep everything under control. Fortunate is the man who has the good sense and judgment to grasp the thought at the beginning of his career. Everything that is studied must be taken first slowly, then more slowly, and afterwards still more slowly. After securing a solid basis to build upon, work phrase by phrase (one at a time) with many repetitions, in a slow, measured tempo, using a firm touch.

It requires a tremendous amount of thought to play the organ. He who undertakes it must learn to think for himself. At intervals relax, and frequently take a deep breath. Always relax before

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beginning to play. Study the music minutely away from the instrument, and have a clearly defined idea of the form and general arrangement of details before going to the organ. It is advisable not to register at first but instead only use a light eight-foot stop in order that every note shall be distinctly heard, and each given its correct value. Afterward, of course, use registration. The rhythm must not be broken or interrupted. If the registration is indulged in too soon there is always bound to be a hesitancy and feeling of insecurity detrimental to a successful performance.

Interest is often increased by featuring certain events as a recital subject. They may be historical, national or musical. Guilman was particularly successful and happy in his historical programs at the Trocadero in Paris. Bonnet's recent series at the Church of St. Eustache, in Paris, brought forward programs of monumental works which attracted vast throngs to hear them. Again a single composer may be chosen for a recital. For instance: Bach, Handel, Mendelssohn, Franck, Guilman, Dubois, Saint-Saëns, Widor, Bonnet, Vierne, Liszt, Rheinberger and Gigout are among the most popular to choose from. Another idea is to devote a program each to the music of different countries—France, Germany, England, Italy, Spain, Belgium or America.

As an innovation Eugene Gigout (who succeeded Guilman as teacher of the organ at the Paris Conservatory) several years ago, arranged for a special mass every Sunday during the winter at noon, at the Church of St. Augustin, where he has long been organist. The priest reads the mass quietly and during the time M. Gigout plays an organ recital consisting of selected numbers, concluding with an improvisation for which he is justly famous. He usually improvises on a short subject, sometimes only three notes in length but in a way to hold his hearers in rapt attention by the scholarly treatment of his subject and the brilliance of his execution. Joseph Bonnet some time ago instituted at the Church of St. Eustache, Paris, where he officiates at the grand organ, a Sunday morning mass of a similar character. Bonnet has been so successful that the historic church has been filled with the elite of Paris to hear his wonderful playing, and the streets are impassable with automobiles. The crowds have been so large that the priests of other parishes have complained to their parishioners regarding their absence from their own service!

The "Abendmusiken" on the five Sundays before Christmas founded by Buxtehude in Lübeck (1673), the forerunner of Bach, who walked from Leipzig on foot in order to attend—are another form of Sunday recitals. Then again, the "Musikalische Konzerte" in Leipzig, founded by Bach, and continued for years with unqualified success, should be mentioned. It must not be overlooked that we have

composers of sterling merit right here in America. Recitals by your native writers should be given with frequency, as has already been done successfully. All honor to the splendid showing made by American composers! The surest way of progress in organ composition is to encourage the native composer by playing his works. Give the American a chance and he will make good.

The giving of free recitals should not be encouraged. After years of patient study and persistent hard work, why should there be no reward for the success attained. A municipal organist receives a stipend annually even though the audience is admitted free of charge. In all other cases the organist who gives his best efforts without money or price should not be obliged to continue doing so. The organ recital should hold its own just the same as those given on any other instrument. Do Paderewski, Kreisler, Hofmann, Gubrilowitsch, Heifetz, Spalding, Elman, Rachmaninoff or other great artists offer their recitals to the public? Not at all; otherwise they could not continue in their profession. The organ will take its place in the same class as other instruments just as soon as free recitals are abandoned.

Cultivate the art of improvisation. It must be studied at an early age. Guilman devoted twenty years to the subject before he considered himself sufficiently proficient. Neither Lemmens, with whom he studied, nor his father, a noted organist at Boulogne-sur-mer, could equal him. It is not only a valuable acquisition in recital work, but must be utilized frequently in the general routine of every organist.

The advance in organ building during recent years has been a potent factor in creating marvelous tonal effects hitherto impossible. It has opened up a way permitting an interpretation of the great masterpieces of the greatest value and importance. The modern organ is a marvel and wonder of the age. What would the great Johann Sebastian think if he could come to life and hear a recital of his compositions played on a modern up-to-date instrument? If we could be here a hundred years hence, undoubtedly we would be equally astonished!

Today there is a tremendous trend toward an advance in organ playing. It is contagious. Organists are in demand as never before. Only a comparatively few years ago the number of recognized recitalists could easily be counted. Their numbers are increasing so rapidly that it makes one look on with pride in the realization of what has been accomplished in such a short period and contemplate what the future will bring forth. It is said: "The soul of the organ is the organist." May he always prove worthy of his calling!

With the Moving Picture Organist

Valuable Advice for Theater Players, Settings for Photo Dramas, Reviews of New Music, Etc.

By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 495 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

CANADIAN MUSIC.

In Canadian photo-plays the characters appear in fur coats and use snow shoes and sledges. Sooner or later the inevitable dog train will appear. It often puzzles musicians to know what brand of music can be played that will lift the picture out of the rut—in other words, how to create a different atmosphere, one that will enhance the drama—for it is always a drama—and suggest by subtle musical impressions to the audience the wintry locale of the great north. For this purpose we have been searching the catalogues of the publishers, and have come upon what we believe are a few choice specimens of excellent music, which have hitherto been overlooked. The two collections to which we wish to call attention are not new in the sense of being recently published, but will be new to the organist and orchestra leader and they will also be new to their audiences.

When we received, in response to our request for Canadian works, from the Arthur P. Schmidt Company, "Scenes Canadiennes," a suite of seven numbers by G. A. Grant-Schaefer, we decided, after looking it over, that here was music long sought by theater players. All seven are published for piano solo, and this fact will make it easy for the organist to arrange the set for the organ. With the addition of judicious pedal part and playing the harmonies, as a rule, in the left hand, with the solo in the treble, the thing is accomplished. Where the solo is in the bass clef, play the reverse. "Doux Souvenir," a "Pleasant Remembrance," opens the suite in a stately manner. Then comes the second movement, "The Canadian Belle," in the form of a gavotte, depicting daintiness. These two are in F, and this leads smoothly into number 3, "Pierre and Josette," which the composer begins with a baritone melody, labeled "serious-sly." Josette then enters in the treble, coquettishly, and in a very feminine manner. Pierre replies, of course, and Josette mocks him, singing his theme, in a manner of pretending seriousness, and finally flippantly dismisses him with a flourish. The fourth, "Le Marche Bonsecours," illustrates the changing scenes at the market-place, several themes being scored as the arrival of the peasants, the animals, the doves and a quiet aria for the old flower woman. Two measures each of "Vive la Canadienne" and "A la Claire Fontaine," imitating snatches of the national airs as sung by the peasants, and the animal theme end the piece.

No. 5, "La Sainte-Catherine," reflects the popular festival imported from Brittany, and the central aria is in the form of a stately minuet, with a quieter intermediate passage. The next, "On Lake Memphremagog," is a typical barcarolle, with illustrations of a squall, the boat being tossed by the waves and the boatmen singing "En Roulant ma Boule," a Canadian boat song. The seventh and last movement, "Noel a Montreal," proves a beautiful piece, beginning with "Les Cloches" (The Bells), changing to a pastorale and berceuse, with the same rhythm as the well known "Holy Night." "Christmas at Montreal" is suited for theater work, but church players as well will find a valuable number for the yuletide. There can be no doubt of the excellent material for the picture organist in this suite.

L. P. Laurendeau, a composer of French-Canadian extraction, has to his credit the following published works (Carl Fischer edition): (1) "Land of the Maple," a stirring march which introduces "The Maple Leaf Forever," one of two famous Canadian martial airs; (2) "Carillon," also a bright march built on Canadian-French airs; (3) "Laurentian March," which features the second great popular Canadian air, "O Canada." The first and third numbers are indispensable for playing Pathe News where Canadian troops are shown. These two airs are also to be found in Lake's Mammoth Collection. (4) "Laurentian Echoes" is a pot-pourri of French Canadian melodies in various rhythms, the martial flavor appearing again with "O Canada." This piece is the longest selection published, and for ordinarily bright Canadian scenes will easily cover one reel, with repetition. (5) "Circassian Circle," by Beaulac, offers "Vive la Canadienne," and this is issued together with a "French Minuet," which will not be out of place here. There is a pot-pourri of French Canadian airs by A. E. Harris, and then we come to "La Canadienne," by E. Tavan, an interesting work, since it illustrates the bright, happy scenes of northern life. With this is Godard's "Pensee," a lovely intermezzo. Last in this series is "La Belle France," by Laurendeau. Although built on purely French themes, yet because of many French-Canadian scenes, parts of it are applicable. By omitting the opening and closing movements—the "Marsellaise"—this selection is made absolutely Canadian. End the piece on

the eighth page at the allegro marziale.

Organists are awaiting the issue of the last two numbers of Mr. Russell's suite, "St. Lawrence Sketches," which will be "The Citadel at Quebec" and "Up the Saguenay." The first two numbers, reviewed in a previous issue, were: "The Bells of St. Anne de Beaupre" and "Song of the Basket Weaver," both excellent for picture work.

One other recent number is particularly good in this line, "Blizzard," by Morris Aborn, labeled a descriptive furioso, which can be made a good vehicle for the interpretation of snowstorms. When playing these scenes a different registration should be used. Instead of full organ, or reeds and diapasons, use strings, soft reeds with a nasal tone (kinura and orchestral oboe) and strive for the effect of a wailing wind and the furious blasts.

Very appropriately Buster Keaton releases a comedy, "The Frozen North." Music: Popular number until T. "Hands Up." Agitato. As Buster enters cabin play Tobani's "Hearts and Flowers," changing to a bright number again at T. "Oh fudge." As the dog train appears, "Dog Train," by Trinkhaus, until "Hey, Taxi." "Taxi," by Kaufmann. Reel 2: Buster enters igloo. "In my Igloo," by Gilbert, until Buster leaves igloo. "Canadian Capers," by Chandler, and a light opera selection to the end.

Musical Setting for the Canadian Drama,

"Over the Border." Paramount film, Betty Compson and Tom Moore, stars.

Reel 1—(1) "Bonsecours Market" by Schaefer until (2) T. "Jen Galbraith." "In the Tavern" by Nicode. (3) T. "Fort Desire." "Marche Militaire" by Becker. (4) T. "But Sergeant Flaherty." "Whims of Love" by Baron. (5) T. "Sergeant F. isn't about." "Maple Leaf Forever." (6) The police post. "O Canada" to end of reel. Reel 2—(7) D. Interior. Jen. "Pomponello" by Golden. (8) D. Jen meets Sergeant F. Repeat "Whims of Love." (9) T. "While Byng." Smugglers' theme from Bizet's "Carmen." (10) D. Two lovers together. "Pierre and Josette" by Schaefer. (11) T. "I'll Run down." Overture. "Merry Wives of Windsor," by Nicolai.

Reel 3—Continue above until (12) D. Police enter tavern. "Patrie" Overture, by Bizet. (13) T. "The lookout who." "Orestes," No. 1, by Bendix. (14) T. "The next morning" (trial). "Chanson sans Paroles," by Friml. Reel 4—Continue above until (15) T. "On eve of trial." Canzonetta, by Pierne. (16) T. "But hardly has Val." Agitato No. 18, by Lake until (17) T. "Halfway to border." Storm Music by Zamecnik. (18) T. "Pierre carries burden." Romance by Frommel.

Reel 5—(19) T. "Uncertain of his reception." "Tempest," by Lake. (20) D. Pierre and man enter room. "Evening Mood," by Czerwony. (21) D. Pierre takes bottle. "Nature's Awakening," by Kempinski.

Reel 6—(22) T. "Bad cases." "Reverie," by Drumm. (23) D. Jen leaves tavern. "Storm in Desert," by F. David. (24) T. "Dawn." "Dawn," by Vannah. Reel 7—Continue above until (25) "I've been drugged." "Unfinished Symphony" by Schubert. (26) D. Pierre attacks major. Agitato. (27) T. He wants to speak to you. (Border line). "Atone-ment," by Zamecnik, to the end.

THIS MONTH'S NOVELTIES.

On the "Golf Bug," a Pathe comedy, a new popular number. "The Nineteenth Hole" is very appropriate. Then "Ziegfeld Follies of 1922" to the end. One of the best opportunities for clever fitting occurs in Tony Sarg's cartoon "Why Adam Walked the Floor" (Pathe). Open with "Tin Soldiers' March" by Jessel. By the way, this has been revived and interpolated in the "Chauve Sorris"

opera in New York and is making a hit. Accentuate the rhythm as Adam carries baby back and forth. The very first measures of this received a big laugh. Next the "Military Ball" from Victor Herbert's "Toyland." Keep up the tempo marcias until children slide down prehistoric animal's neck. Imitate this and change to the valse ballet tempo in the same number at the ballet dancing, going back to the march as the animals clumsily pass to the left of the screen. These two numbers will cover the entire reel and it is the manner in which they are played, with original and appropriate registration, that will make a success of it.

NEW PHOTOPLAY MUSIC.

Several new numbers from the Ditson press are at hand. SOUTHERN: "Ole Uncle Moon," by C. P. Scott, is an arrangement of a dreamy, mysterious southern song, in the playing of which the soft reed stops of the organ will prove effective.

ORIENTAL: "Zuleima" and "Haydee," both by G. Borch, are two oriental idyls. The first is in G minor for oboe or clarinet solo, with a pleasing duet for reed and flute developing later. The second is in A minor, a valse grazioso beginning tranquilly and working up brilliantly in the scherzando middle section.

Six exceptional pieces for the theater organist (Fischer edition) are: "The Echo" and "Prayer at Eventide" by Justin Elie, who, we believe, is the first Haytian composer to receive general recognition. The first is an ancient mountain legend in a quasi lento mysterious six-eight rhythm, while the prayer is a splendid dramatic number beginning with impressive chords in C minor, changing smoothly to D, and ending in the same manner. Suited to dramatic scenes.

Suite, "By the Lake of Geneva," by F. Bendel, in two parts, reminds us of the class of music we used to practice as a youngster, with pleasingly melodic and smooth diatonic progressions. The first movement, "Sunday Morning at Gion," opens with a striking theme, develops with increasing solemnity to a mighty climax, and thereafter diminishes to a pianissimo ending. No. 2, "A Stroll at Chateaud," is a joyful, catchy number, full of breezy melody and brightness. No. 3, "The Grove of Julie," is a short, tender and expressive aria. The fourth, "Moonlight Sail to Lover's Isle," is written in the form of a barcarolle, recalling the gentle gliding of the boat across the waters.

Suite, "The Reign of Terpsichore," by L. Hosmer, is a work of pretentious proportions which will fill a want on the part of the picture organist for music suited for scenes illustrative of the ballet and also on films of a more quiet nature, but on which this music will create a fitting frame. No. 1, "Entry and Mazurka of the Amazons," represents the dance of a supposed race of women having masculine strength. The second, "Scene and Valse of the Sylphs," as its name indicates, is a dainty movement in which the unusual, pleasing and quiet combinations on the organ should be sought. No. 3, a solo, "Dance of Terpsichore," is a graceful and pointed movement in two-four, while the fourth, "Saturnales," is a grand finale six-eight representing the festival given in honor of Saturn.

As we are about to mail our article this month we receive two new transcriptions by Mr. Kraft in the Schirmer Recital series. They are "Phedre" Overture by Massenet and the same composer's "Elegie." We commented last month on the fine transcription of Liszt's "Les Preludes" and these pieces have been done with the same exacting care for the original orchestral score. Among overtures the theater organist is compelled to play at sight from the score we believe "Phedre" is one of the most difficult, so that a real service has

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been done to concert and theater players in this transcription. The "Elegie," we are glad to see, has been arranged in its original key of F minor, rather than some other arrangements which put it in E minor.

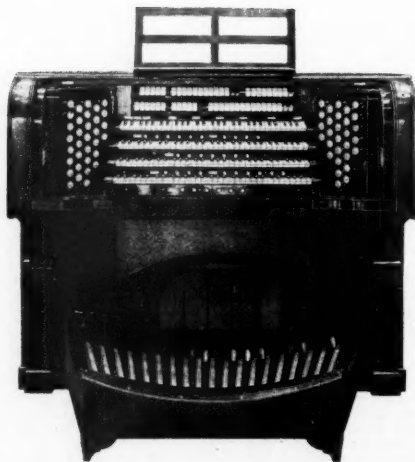
CORRESPONDENCE.

H. W. N., Springfield, Mass., asks for a list of military marches suitable for theater use. How many organists know Wilkins' "Scene Militaire" (Ditson)? Also Rollinson's "Caprice Militaire" (same publisher). "To Arms" is a military overture by Clement (Cundy-Bettoney), who also wrote "Return of the Scouts." Then there is "Marche Militaire" (O. S.) by Shelley (Schirmer) and a series of military marches published for organ solo in the J. Fischer edition. Two volumes of fine marches are published by George Rosey of New York.



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News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Dec. 26.—Edward Young Mason, who is well known to the N. A. O. membership, has located in Philadelphia. He has secured the post as organist of the Tenth Presbyterian Church, noted for many years for its high-grade music.

Irving C. Hancock is giving musical festival services at the Church of the Saviour every Sunday evening. A recent one was devoted to Gounod's compositions, notably "Gallia" and "By Babylon's Wave." Orchestral instruments are used frequently at these events.

The old Roosevelt organ in the Drexel Home has been rebuilt and was opened by William C. Young of the North Broad Presbyterian Church with a recital Sunday afternoon, Dec. 3.

A city-wide song festival ushered in Christmas here. At 9:15 Sunday night several thousand choir singers from churches in all parts of the city and suburbs began singing old carols in the streets. The signal for beginning was flashed by searchlight from the city hall tower. The entire project was under the guidance of the Music League.

The men's choir of St. Mark's Church gave its eighth public service Dec. 6. This organization is under the direction of Lewis A. Wadlow, organist of the

church. Andrew Wheeler was organist for the occasion.

Mr. Sears' choir at St. James' Church officiated at the commemoration service of the death of George Washington, which is annually celebrated by the City Troop at one of the city churches. The music was military in character, the organ being supplemented with brass and tympani from the Philadelphia Orchestra.

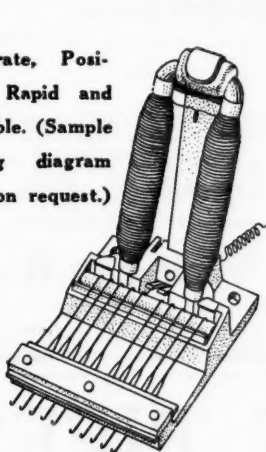
Morrison C. Boyd is now occupying the position of organist at the First M. E. Church, Germantown, made vacant by the departure of Howard R. O'Daniel, who goes to Princeton Presbyterian Church.

Percy Chase Miller, the former Philadelphian and now a resident of Massachusetts, spent a brief period in Chicago with his brother in December and then went on with his father to California, where he will pass the winter. Mr. Miller, whose fame as a player is deep-rooted and widespread, and whose presence has been a feature of several conventions of the N. A. O., reports that he is now devoting himself to the raising of chickens of the highest pedigree. He will take a winter's rest on the Pacific coast and incidentally expects to hear various organs and meet the organists of southern California.

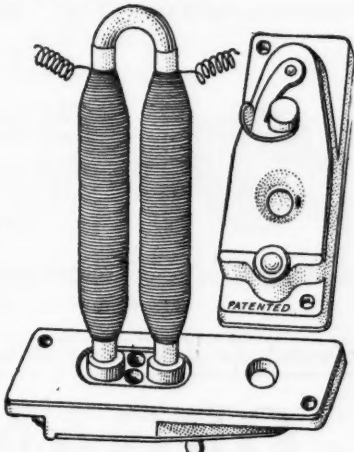
Handel's "Messiah" was sung by the choir of Calvary Episcopal Church, Memphis, Tenn., thirty-nine voices, with orchestra and organ accompaniment, Dec. 10, under the direction of Adolph Steuterman, F. A. G. O., organist and choirmaster of the church.

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John Wanamaker— Music Lover

By DR. ALEXANDER RUSSELL

The extraordinary tributes which have appeared to the memory of John Wanamaker in the public prints have dealt largely with his leadership in business, finance, politics and philanthropy. Many phases of his bewilderingly varied activity have been mentioned but casually. Among these is his contribution to the growth of musical appreciation in America. Although the general public has long been aware of the free concerts which have been given in his stores in New York and Philadelphia for many years, and the great organs around which these functions have been centered, little is known as to the spirit actuating this unique feature of his business life. This has been due in part to Mr. Wanamaker's modesty, his retiring disposition and unwillingness to appear in the light of a doer of good deeds. He simply did them, and said nothing.

As director of the Wanamaker Auditorium and the great organ concerts for some years, it has been my privilege to be in touch with the inspiration which created this phase of his public life, one of the many angles of his creative genius which have lifted his great business from the level of stores to that of public institutions, and made them different from similar enterprises.

John Wanamaker loved music. Endowed with an uncommon ability to grasp fundamentals, his comprehensive mind pierced immediately to the soul of good music, whatever its outward form might be—a simple song from the heart, or a great art work conceived in sincerity. He believed in the influence of good music, and, believing in it, was the first to introduce into his merchandising the opportunity to distribute at reasonable prices the means of producing music and musical instruments. He went farther. Subscribing heartily to the sentiment expressed by Bulwer-Lytton when he said: "Music, once admitted to the soul, becomes a sort of spirit and never dies," he made a practical application, and was the first to introduce in his establishments free concerts of good music by the best artists. In an address to a musicians' assembly in 1910 he said: "Every child is born with a song in its heart; we are in search of that song."

The Wanamaker concerts have become famous both in America and Europe. From the start they have centered around the organ, and today in the Philadelphia store stands the largest organ in the world, and in New York the newest and largest in the metropolis. These instruments have been played by world famous organists, and have been heard by millions of music lovers. Nowhere else could their message reach so vast a multitude. Many artists now prominent in the concert and operatic field have had their introduction to the public in these concerts, and the list of virtuosi who have appeared there would occupy many columns.

When Strauss and his orchestra first appeared in the New York store there was a great outcry. "Strauss was commercializing his art, and Wanamaker was doing it for advertising purposes," Strauss replied: "If my music is good music, it will be just as good at Wanamaker's." Mr. Wanamaker said nothing. And after Strauss came Sauer, Godowsky, Stokowski, Bispham, Werrenrath and hundreds of others. The American composer received here encouragement in a series of successive concerts extending over several years; here was born the first association of the organ with good motion pictures. The list is too long to print.

It would be futile to deny that the musical side of the Wanamaker business has an advertising value. Indeed, it would reflect small credit upon those in charge if they failed of public recognition. But let it be understood that they were not designed to advertise the stores. They were created to bring the beneficent influence of good

music into contact with every-day life—to touch for a moment or two the hearts of human beings as they went about their daily tasks. They have been attended by millions, and it is not too much to say that they have had no small share in the growth of musical appreciation in these two cities.

We often hear arguments against free concerts, but those who advance these arguments are strangely silent as to arguments against free exhibitions of great paintings or sculpture. If free concerts of good music are a menace, then let us be consistent and close the doors of the Metropolitan Museum and other places where are gathered the masterpieces of art for public uplift. Edward K. Bok once said in speaking of the Philadelphia Orchestra: "This is an age of unconvictionality. Traditions and prejudices are being ignored and broken every day. It is no longer a question where and when the orchestra should play. The only question is: Is this a worthy thing to do? Will this plan bring good music to more people? If so, it is worth doing." This statement answers all arguments.

Readers of The Diapason will be interested in reading of the inception of the Grand Court organ in the Philadelphia store, now the largest in the world. John Wanamaker himself told me the story:

"When we were completing the new building, we decided to place a great organ above the gallery which runs across the first story of the Grand Court. We discovered to our dismay that it would take years to build the kind of an instrument we had in mind. We then heard about the St. Louis Exposition organ, lying silent in a warehouse in that city. We sent experts to examine it, and upon the receipt of their reports, purchased the instrument, loaded it into thirteen freight cars and brought it here. We engaged the original builder to rebuild it for us. This was the beginning of the organ shop. When the organ was built we found that it was not large enough for the great spaces of the court. So we added ninety stops to the original 143 and today it is the largest organ in the world. We are not finished with it. We are still dreaming about it."

In the summer of 1921 the National Association of Organists met in the Philadelphia store. Mr. Wanamaker addressed them one afternoon, and as he left the hall took me by the arm, saying: "If anyone asks you if we built this organ for advertising purposes, tell him that I would rather tear the organ down than allow such a thought a place in my mind." Then he went away, waving his hand to the delegates, who promptly elected him and his son, Rodman Wanamaker, honorary members of the association.

It would be unjust to close this brief story without a tribute to that other Wanamaker, Rodman, who stands today in his father's place. It is due largely to Rodman Wanamaker's vision and generous public spirit that the great organs were brought to their present state. The concerts by Courboin, Dupre and other famous performers are his idea. He, like his father, realized that in creating artistic masterpieces an obligation and an opportunity presented themselves—the obligation to use these great instruments for the advance of musical art and the opportunity to perform a public service. Organists owe much to John Wanamaker, but to the son, Rodman Wanamaker, they are even more deeply in debt. It is he who has carried out the principles of his father, he who fashioned a reality out of a dream, he who visualized a veritable wedding of commerce and art and he who presented to the American public, free, the first comprehensive series of performances of the master-works of the organ. Now that the time has come to do so, let the truth, which Rodman Wanamaker's unselfish self-effacement has hitherto hidden, be known. A great patron of music is gone—another, his son, is here.

Emmanuel Lutheran Church choir, St. Louis. G. Herman Beck, choirmaster, on Christmas day broadcasted a program of Christmas selections including solos, duets and children's choir numbers, over radio station KSD of the St. Louis Post-Dispatch, between the hours of 3 and 5 p. m.

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Wilhelm Middelschulte will give a recital Jan. 14 at St. Mary's College, Notre Dame, Ind.

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Mr. Kurtz has a long and interesting career in the musical branch of the motion picture industry, starting at an early age in the musical end of a theatrical production. Following this he became musical director for a road show. Entering the motion picture industry, he was one of the original drum and piano slammers of former days. At one time he managed a theater in Indianapolis and later became one of the first motion picture organists at a Chicago house.

Mr. Kurtz will have charge of the newly-appointed sales office and demonstration room of the company at 314 Mallers building, Chicago.

Louis R. Flint, formerly of St. Louis, who has been organist of the Castro Theater at San Francisco, has been appointed organist of the Warfield Theater and is making rapid advance on the Pacific coast.

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NEWS NOTES FROM BOSTON.

BY S. HARRISON LOVEWELL.

Boston, Mass., Dec. 23.—Several of our Boston organists engaged in enterprises other than organ playing in the month of December. Wallace Goodrich, dean of the New England Conservatory of Music, gave a lecture on "Music in the Western Church" before a large audience in the lecture hall of the Boston Public Library. The musical illustrations for the occasion were sung by the choir of the Church of the Advent, Alfred Hamer, organist and choirmaster.

Before the Malden Women's Club ("Old" and "New"), John Hermann Loud, F. A. G. O., dean of the New England chapter, lectured on "Beethoven" and illustrated his talk by performing a goodly number of the composer's best works. Charm was added to the program by the lecturer's able improvisation on the theme from the Sonata, Op. 26, in A flat major.

Mme. Beale Morey, of Malden, is organist and choirmaster at East Dedham, Mass., and because of her excellent musicianship, fine culture and distinguished personality is highly regarded professionally. In the lecture room of the Boston Public Library on a recent Sunday afternoon she gave an address on the "Message of Music, or the Art-work of the Future." In this case, the musical illustrations were furnished by a small chorus of young women dressed in Greek costume, singing early Greek music, melodies of the Ghetto, songs of the Nile boatmen, hymns and motets of Germany and England, etc.

At the performances of the "Messiah," Sunday afternoon, Dec. 17, and Monday evening, Dec. 18, E. Rupert Sircorn, organist and choirmaster of the Church of Our Saviour, Longwood, played the organ score for the Handel and Haydn Society.

The centenary of the birth of Cesar Franck was commemorated by Wallace Goodrich, with an organ recital in Jordan Hall, Dec. 13. The attendance was large and responsive. Mr. Goodrich selected the following compositions by Franck for his program: Fantasia (written for the opening of the new organ of the Trocadero, Paris); Pastorale; "Pièce Héroïque;" "Verset pour le Magnificat;" "Priere;" Cantabile; Chorale in A minor.

An echo organ built by the Frazee Organ Company, Boston, has been added to the Hutchings organ (installed in 1898) in Christ Church (Episcopal), Fitchburg, Mass. It has the following registers: Bourdon, 16 ft.; Open Diapason, 8 ft.; Melodia, 8 ft.; Muted Viol, 8 ft.; Viol Celeste, 8 ft.; Viol d'Orchestre, 8 ft.; Echo Flute, 8 ft.; Flute Celeste, 8 ft.; Vox Humana, 8 ft.; Cathedral Chimes (24 notes); Bourdon (pedal), 16 ft.; Soft Bourdon (pedal), 16 ft.; and the usual couplers. The inaugural recital was played by John Hermann Loud Dec. 13. The choir of boys and men under the direction of the organist and choirmaster of Christ Church, Herbert C. Peabody, sang effectively Parker's anthem, "To Whom, Then, Will Ye Liken God?" Mr. Loud's organ selections were: Fantasia in F, John E. West; "Echo Bells," Brewer; Chorale, "When We Are in the Depths of Woe," Bach; Three Impromptus, Op. 78, Cole-ridge-Taylor; "Benedictus," Reger; Can- tance in B flat, Guilman; Improvisation on "Lead, Kindly Light," Loud; Finale in B flat, Franck.

Harris S. Shaw, organist and choir- master at the Unitarian Church, West Newton, Mass., has been appointed teacher of sight-singing, solfeggio and rhythmical training for the Philharmonic Choral Society (W. E. Weston, conduc- tor), Boston.

The department of music at Wellesley College was favored with an organ re- cital of much interest, Dec. 14, given by Raymond C. Robinson, organist and choirmaster of Central Congregational Church, Boston. A novel feature of the program was a manuscript Revery com- posed by Miss Naomi Thomas, class of '23, which Mr. Robinson selected from the works submitted by the class in free composition. The program follows: Maestoso-Allegro, Vierne; "Silhouette," Dvorak; Fantasia in E flat, Saint-Saens; Toccata in D minor, Bach; Scherzetto in F sharp minor, Vierne; "Salutation," Macdougall; Variations on an Ancient Christmas Carol, Dethier; "The En- charmed Forest," Stoughton; "Finlandia," Sibelius.

Charles D. Irwin, organist and choir- master of Leyden Congregational Church, Brookline, recently returned from an ex- tended trip in England.

At a recent concert played in Municipal Hall, Melrose, Mass., by the Orchestral Association (Elmer Wilson, conductor), Albert W. Shaw, organist and choir- master of Emmanuel Church, Boston, was organ soloist in several popular selections.

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As one who has purchased every organ work you have published during the past ten years, I want to congratulate you on this season's output. The Yon Sonata (Romantica, No. 3), must take a very high place in contemporary organ music. I consider it his best work so far published.

The Frysinger number ("Deo Gratias") and the two charming Jenkins numbers ("Dawn" and "Night") are among the most interesting and useful works issued in a long time. I hope organists the country over will show you their appreciation by ordering copies, and encouraging the composers by playing these compositions again and again.

Yours cordially,
ROLAND DIGGLE.

A splendid opportunity for us to extend our appreciation and gratitude to the ever increasing number of American organists who are now regularly playing and recommending our Organ Music publications.

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FOURTH AVENUE at EIGHTH STREET

The Outdoor Organ

By DR. H. J. STEWART

Official Organist, City of San Diego, Cal.
and Dean of the San Diego Chap-
ter A. G. O.

First in a series of articles written for
the American Guild of Organists

The outdoor organ is doubtless the latest development of the organ builder's art. Only a few years ago—in 1915, to be exact—the first of these instruments was erected; and at the present time, so far as I know, there are only three in the world. Two of these are in California and the other is in Virginia. As I have given recitals upon all of these instruments, and particularly as I have given daily performances upon the largest of them from 1915 to the present time, I may perhaps claim a wider experience in this particular form of organ activity than any other organist. Possibly this is the reason I have been invited to contribute an article upon this interesting



DR. H. J. STEWART AT BALBOA PARK.

topic, and I undertake the task in the hope that my experiences may lead to further development in this somewhat novel field of organ construction.

At the outset let me state that an outdoor organ—so-called—is an instrument conforming in every way to the accepted principles of organ construction. It is housed in a suitable building, with special provision against unfavorable weather conditions; and it differs from an ordinary instrument only in this respect, that the audience is seated in the open air. The instrument at which I have presided since its inauguration, Jan. 1, 1915, is situated in Balboa Park, San Diego, Cal. The organ was presented to the city of San Diego by John D. and A. B. Spreckels, who have large business interests in San Diego. The gift included the building in which the organ is located, and this structure—exquisitely designed upon classical lines—forms part of the group of buildings erected for the Panama-California Exposition, opened Jan. 1, 1915. Late in 1914 I was invited by John D. Spreckels to take the position of organist, and from the opening of the organ to the present time I have given daily recitals upon the instrument. It should also be mentioned that Mr. Spreckels has borne the entire cost of the recitals, including the services of a resident organ tuner, through all these years.

The organ is a fine four-manual, built by the Austin Company, and although it makes no claim to being "the largest in the world," I venture to think it is one of the best in tone quality and general excellence.

When the organ is not in use a heavy steel curtain is lowered, completely closing the proscenium arch and protecting the instrument from the open air. To guard against changes of temperature, small stoves are placed in the building, and these also act as a protection against dampness.

Climatic conditions in San Diego are more favorable than at any other spot in the United States, and to this fact much of the success of our open-air organ must be attributed. San Diego is cool in summer and warm in winter; in fact, the records of the United States Weather Bureau show an average of only a few degrees difference between the summer and winter seasons. Snow is never seen and frost—even of the lightest kind—is of rare occurrence. During the eight years of my engagement I have kept careful records of all recitals, and from these records I find that the daily concerts have been interrupted on an average for only nine days each year by unfavorable weather. This is a record which I am sure could not be equalled in any other part of the United States. In the summer the recitals are given in the evening, but during the winter I play my programs in the afternoon. The auditorium is a large open space, or "plaza," as we call it, with accommoda-

tions for several thousand people. The benches in front seat from 3,000 to 4,000; but on special occasions we have found room for at least 10,000 people by using extra seats. Many eminent organists have given recitals here, and we always try to make them welcome, but as the recitals are given in a public park, we cannot at any time make a charge for admission.

It may easily be understood that the preparation of daily programs all the year is a task involving considerable labor. I play from six to eight numbers every day and an attempt is made to include in each program some pieces within the comprehension of the average listener. This can be done, I find, without lowering the standard of organ playing and organ music. The following program will give a good idea of the daily menu: Sonata No. 1, Guilmant; "In Paradisum," Dubois; "Marche Slav," Tchaikowsky; "Sunset and Evening Bells," Federlein; Bourree in C, Bach; Overture, "Prometheus," Beethoven. During the last twelve months my programs show a record of more than 1,000 different pieces, and I am constantly adding to my repertoire.

I have devoted considerable space to the San Diego organ and the daily recitals, because they represent the most important development of the open-air idea. We have another open-air organ in California, but it is far from any large city, in the heart of a great redwood forest owned by the Bohemian Club of San Francisco and about ninety miles north of that city. This organ is also a product of the Austin Company, and it was dedicated three years ago. Having been an active member of the Bohemian Club since 1887, I naturally take great interest in its musical development, and each year I give recitals upon our beautiful organ, although the grounds of the club are not open to the public during the summer encampment, but only to club members. The Bohemian Club organ is a fine three-manual and the recitals are a source of delight to all the members. The effect of the music under the giant redwood trees, especially at night, is indescribably beautiful.

One other open-air organ remains to be described. It is at the University of Virginia, Charlottesville, Va., and it was presented to the university by Mr. McIntyre, a wealthy and public-spirited resident of Charlottesville. Mr. McIntyre's gift included a Greek amphitheater, seating 4,000 or 5,000 people. There is a stage of classical design, which is used for concerts and dramatic performances. The organ is on the stage, in the left wing of the building, but it is not visible to the audience and the console is removed when not in use. The organ is a large three-manual built by M. P. Möller of Hagerstown, Md. It is in charge of Arthur Fickenscher, an accomplished musician and director, who is doing a great work for music in the university. In quality of tone and per-



ORGAN IN BOHEMIAN GROVE; CLARENCE EDDY AT CONSOLE.

fection of mechanism this instrument leaves nothing to be desired.

I was invited to give the opening recital, which took place one evening in commencement week, 1921. Never can I forget the experience of playing on this instrument to an audience which not only filled every available seat in the auditorium, but even crowded the roof space of surrounding buildings.

Returning for a moment to San Diego, it is gratifying to note that the daily recitals have created a love for organ music in a community which had no experience with the organ as a solo instrument. Another result has been the establishment of a small but very active chapter of the American Guild of Organists. Public demonstrations of organ music are occasionally given in the park at the organ pavilion by members of the chapter, and in this way interest is promoted. Recently Dr. Latham True took up his residence in San Diego and at once became an active worker in guild affairs. Unfortunately he has left us for a time, having undertaken temporary duty as organist of Stanford University, but we all hope that he may be with us again after the conclusion of this engagement.

ORGAN FOR HOOD COLLEGE.

M. P. Möller Completes Instrument for Frederick, Md.

Hood College, Frederick, Md., has a new organ, built by M. P. Möller. The organ is placed in the center of the stage above the dressing room, the keyboard arranged so that it can be placed anywhere on the stage, a great convenience in school work. The console is made of solid mahogany. The system of action used is Möller's patent duplex, with the addition of one unified stop. The specifications of the organ in detail follow:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Dulciana, 8 ft., 73 pipes.
3. Melodia, 8 ft., 73 pipes.
4. Viole d'Gamba, 8 ft., 73 pipes.
5. Doppel Floete, 8 ft., 73 pipes.
6. Flute, 4 ft., 73 pipes.
7. Octave (from No. 19), 4 ft., 61 notes.

SWELL ORGAN.

8. Bourdon, 16 ft., 97 pipes.
9. Stopped Diapason (from No. 8), 8 ft., 73 notes.
10. Orchestral Flute (from No. 8), 4 ft., 73 notes.
11. Twelfth (from No. 8), 2 1/2 ft., 61 notes.
12. Piccolo (from No. 8), 2 ft., 61 notes.
13. Open Diapason, 8 ft., 73 pipes.
14. Viole d'Orchestre, 8 ft., 73 pipes.
15. Salicional (soft), 8 ft., 73 pipes.
16. Viole Celeste, 8 ft., 61 pipes.
17. Violin (from No. 15), 4 ft., 61 notes.
18. Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

19. Violin Diapason, 8 ft., 73 pipes.
20. Dulciana (from No. 2), 8 ft., 73 notes.
21. Melodia (from No. 3), 8 ft., 73 notes.
22. Doppel Floete (from No. 5), 8 ft., 73 notes.
23. Viole d'Gamba (from No. 4), 8 ft., 73 notes.
24. Flute (from No. 6), 4 ft., 73 notes.
25. Clarinet, 8 ft., 73 pipes.
26. Clarinet (Tenor C from No. 25), 16 ft., 61 notes.

PEDAL ORGAN.

27. Bourdon (12 lower quitted), 32 ft., 73 notes.
28. Bourdon (extra large), 16 ft., 44 pipes.
29. Lieblich Gedeckt (from No. 8), 16 ft., 32 notes.
30. Flute (from No. 28), 8 ft., 32 notes.
31. Violoncello (from No. 4), 8 ft., 32 notes.

There are five pistons affecting great and pedal stops, five affecting swell and pedal stops, five affecting choir and pedal stops and three affecting full organ.

To Sing Dr. Browne's Opera.
"La Corsicana," an opera in one act.

the one-hundredth anniversary of the diocese of Cincinnati, to be produced in the Ohio city in the spring.

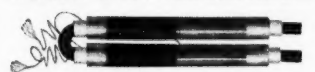
William H. Humiston, the New York organist and writer, has been appointed music critic of the Brooklyn Eagle, a position in which his talents will have full sway.

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BUSY DAYS FOR COURBOIN.**Two Thanksgiving Recitals Draw Crowds—Bookings for January.**

Charles M. Courboin gave two Thanksgiving recitals—the first in Philadelphia at the Wanamaker Auditorium, Nov. 28, and the second on the new organ in the Wanamaker Auditorium in New York, Nov. 29. He delighted throngs at both of these concerts. The Public Ledger said of his Philadelphia recital: "One of the largest audiences of several seasons last night heard the delightful Thanksgiving Day organ recital program. Many hundreds of attentive men and women occupied the seats provided on the main and second floors and listened raptly to the selections of Charles M. Courboin, the guest soloist of the occasion. Every number was liberally applauded."

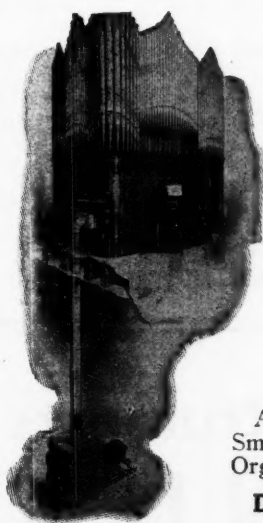
Mr. Courboin gave a recital on the new community organ in the high school at Williamsport, Pa., Dec. 7, and made a short trip into the middle west, including Des Moines, Dec. 13; Indianapolis, Dec. 14, and Greencastle, Ind., Dec. 15. These recitals were all typical Courboin successes, in spite of the fact that any superstitious person would have predicted flat failure, because he began the series on the 13th and for the first recital left Buffalo on train 13 for Chicago and Chicago on train 13 for Des Moines! Mr. Cour-

boin took a short rest the week before Christmas and Dec. 26 gave the long-heralded recital with Dupre and the Philadelphia Orchestra.

Mr. Courboin's advance bookings include recitals at Holyoke, Mass., Jan. 3; Syracuse, Jan. 5; a southern tour in the middle of January; Meadville, Pa., Jan. 30, and an extended tour in the west in early February.

American Music in England.

It no longer is unusual to find just more than an occasional mention of American compositions or publications on the programs of English artists. A program recently brought to the attention of The Diapason lists four such numbers out of twelve. Composers represented were Pietro A. Yon, with his "L'Organo Primitivo," Dethier with his "Nocturne," Swinnen with the "Chinoiserie" and Dr. Alexander Russell with his "Song of the Basket Weaver." The recital in question was given by Arthur Meale at Westminster Central Hall, London. Mr. Meale writes to J. Fischer & Bro., New York, publishers of the group: "I have played the 'Song of the Basket Weaver' at scores of my recitals in the provinces without one exception, and I get frequent inquiries where it can be had. You will be interested to know that my mid-week recital at Westminster is attended weekly by 2,000 to 2,500 people."

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THREE RECITALS OPEN CHICAGO AUSTIN ORGAN

AT NORTH SHORE BAPTIST.

William H. Barnes, Miss Frances Anne Cook and Eric De Lamarter Give Programs on Three-Manual Instrument.

The new North Shore Baptist Church of Chicago has installed a three-manual Austin organ, to preside over which it has selected Miss Frances Anne Cook. Frank Parker, well-known singer and director, has charge of the fine chorus choir. The organ was opened in December with three recitals, the first by William H. Barnes, organist of Epworth Methodist Church, who designed the new instrument, the second by Miss Cook and the third by Eric De Lamarter of the Fourth Presbyterian Church. The dedication service was held on the morning of Dec. 17. At 3 o'clock in the afternoon a large audience heard Mr. Barnes in this program: Concert Overture in B minor, Rogers; Andante Cantabile from String Quartet, Tschai-kowsky; Intermezzo, Callaerts; "A Cloister Scene", Mason; "Marche Pontificale" (First Symphony), Widor; "Christmas in Sicily", Yon; Andante from Sixth Symphony, Tschai-kowsky; Toccata from "Suite Gothique", Boellmann; Berceuse, Dickinson; Allegro con brio from D minor Sonata, Maillly. Mr. Barnes also made a very interesting illustrated talk, showing the workings and tones of the organ.

In the evening Miss Cook gave this program: "Marche Russe", Schminke; Reverie, Dickinson; Autumn Sketch, Brewer; Largo, Handel; "Romance sans Paroles", Bonnet; Chorale and Prayer from Gothic Suite, Boellmann; "Will o' the Wisp", Nevin; "Gesu Bambino", Yon; Toccata, Frysinger.

Mr. De Lamarter was heard on the evening of Dec. 19 in this program: "Rejoice, Ye Pure in Heart", Sowerby; "Angelus du Soir" and "Elves", Bonnet; Chorale in A minor, Franck; Scherzo, Rousseau; "Reverie Pathétique, Godfrey; Finale, Christmas

Symphony, Widor; Minuet (Classic Suite), "Carillon" and March for a Children's Festival, De Lamarter.

Following is the specification of the new instrument:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
- *2. Gamba, 8 ft., 73 pipes.
- *3. Doppel Flöte, 8 ft., 73 pipes.
- *4. Harmonic Flute, 4 ft., 73 pipes.
- *5. Harmonic Tuba, 8 ft., 73 pipes.
- *6. Chimes, 8 ft., 20 notes.

SWELL ORGAN.

7. Bourdon, 16 ft., 73 pipes.
8. Open Diapason, 8 ft., 73 pipes.
9. Stopped Flute, 8 ft., 73 pipes.
10. Muted Viole, 8 ft., 73 pipes.
11. Viole d'Orchestre, 8 ft., 73 pipes.
12. Viole Celeste, 3 ft., 61 pipes.
13. Fugara, 4 ft., 73 pipes.
14. Cornopean, 8 ft., 73 pipes.
15. Oboe, 8 ft., 73 pipes.
16. Vox Humana, 8 ft., 73 pipes.

Tremolo.

CHOIR ORGAN.

17. Melodia, 8 ft., 73 pipes.
18. Unda Maris, 8 ft., 61 pipes.
19. Dulciana, 8 ft., 73 pipes.
20. Quintadena, 8 ft., 73 pipes.
21. Wald Flute (from No. 17), 4 ft., 12 pipes.
22. Piccolo, 2 ft., 73 pipes.
23. Clarinet, 8 ft., 73 pipes.

Tremolo.

PEDAL ORGAN.

24. Open Diapason, 16 ft., 32 pipes.
25. Bourdon, 16 ft., 32 pipes.
26. Second Bourdon (from No. 7), 16 ft., 32 notes.
27. Octave (from No. 24), 8 ft., 12 pipes.
28. Flauto Dolce (from No. 25), 8 ft., 12 pipes.
29. Trombone (from No. 5), 16 ft., 12 pipes.

*Enclosed in Choir expression chamber.

There are twenty-two couplers, thirty-two adjustable pistons and six adjustable pedals for pedal stops and couplers. There is a total of 1,621 pipes and the organ is blown by a five horsepower Orgoblo at 7-inch pressure.

Stebbins Resigns Church Post.

Charles A. Stebbins, the Chicago organist and composer, has resigned as organist of the Second Church of Christ, Scientist, and henceforth will devote his entire time to his duties on the staff of the Aeolian Company, at their studios in the Fine Arts building. Mr. Stebbins was organist at the Second Church for the last two years and during the war was organist at First Church of Christ, Scientist. His successor has not yet been chosen.

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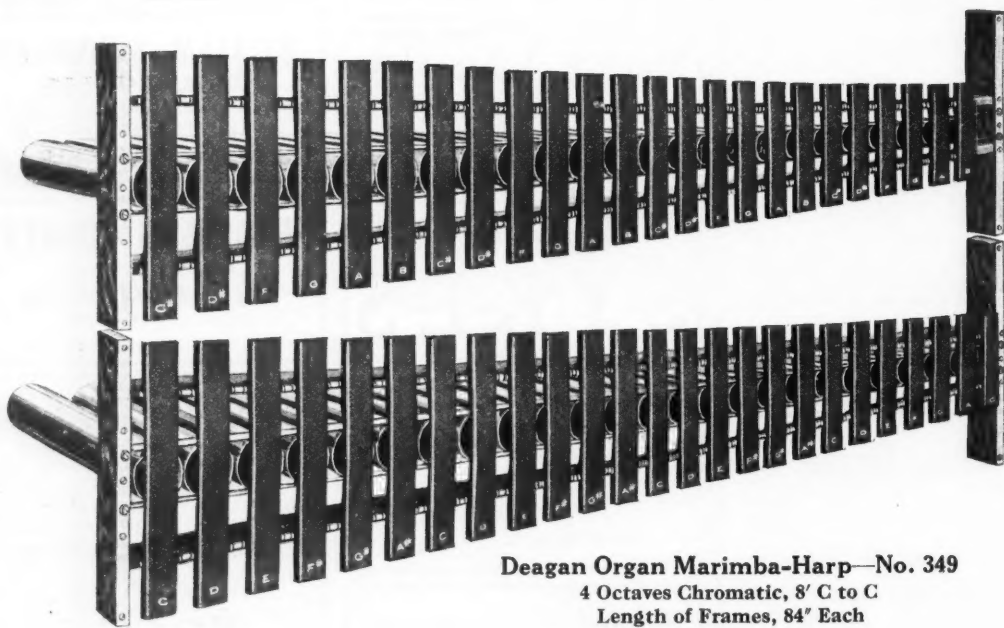
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BY HAROLD V. MILLIGAN.

SONATA ROMANTICA, by Pietro Yon; published by J. Fischer & Bro., New York.

Mr. Yon's position in the musical world is so firmly established and his compositions are so well known that an extended analysis of his style is not necessary at this time. His sonatas for the organ embody some of his best writing, although they have not achieved the popularity of some of his shorter pieces, especially "L'Organo Primitivo" and "Gesù Bambino," two charming little pieces that are in the library of every organist who aspires to anything above sentimental five-finger exercises. Perhaps one reason the two previous sonatas are less widely known is because of their technical difficulty. They bristle with difficult passages that require the technique of a virtuoso for proper elucidation. One of them, I think it is the First, is too severe in style for popularity, being written throughout in three voices, and evolved out of but one main theme. Few composers can write as well as Mr. Yon in such rigorous and straitening limitations, and few of the public can understand or appreciate it when they do.

The Third Sonata is happily entitled "Romantica" and it does not belie its name. The composer is in a felicitous mood through all of its three brilliant movements. There are no academic restrictions and no soul-searching profundities. Not that it is carelessly written—far from it. Mr. Yon is too excellent a craftsman to allow himself any lapses in either form or style. We have had great pleasure in analyzing the construction of this sonata and regard it as one of the best of modern efforts in the form. The use of thematic material and the architecture of the sonata are a joy to behold. Unlike its predecessors, the Sonata Romantica is not hard to play. Its themes are joyous and spontaneous and it moves along with a captivating buoyancy. It ought to become one of the most popular of modern sonatas.

There is an introduction, "largo appassionato," beginning with a crunching discord, fortissimo. There is a cadenza, ending in a descending cascade of secondary sevenths, and the first movement begins "allegro giusto," the main theme being the same as that of the introduction. It is treated in several differing styles and there is a contrasting second theme, "allegretto pastorale," which also receives a different costume later on. The ending is a dashing recapitulation of the main theme.

The adagio is pitched in a mood of poetic meditation, touched but slightly with melancholy. It contains some of the most beautiful passages Mr. Yon has ever written and will be a thing of exquisite loveliness on an organ with delicately voiced flutes and strings. The last movement has a brief introduction, using the first theme of the sonata. The theme of the actual third movement is in the style of a toccata, "allegro brillante, con spirito vivace." It dashes out boldly and strides along with infectious gaiety. The contrasting theme of this movement is also a joyous one and the ending is of the utmost brilliancy, fairly crackling with vitality. The composer has indicated a desire that the three movements be played without pause, although each is separate in itself.

"IN WINTERTIME," "FROM THE MOUNTAINSIDE," "SUNSET SHADOWS," by George W. Andrews; published by J. Fischer & Bro., New York.

The genial dean of the Oberlin Conservatory made his mark long ago upon American music and as a teacher has exerted an influence second to none. He has found time occasionally to indulge a taste and talent for composition and many of his organ pieces of years past

are well known. That the inclination and facility still abide is evidenced by these three new pieces from his pen, just published. In them he indulges a marked fondness for harmony of a decidedly chromatic kind. Especially is this true of "In Wintertime" and "Sunset Shadows," which are both worked out with great ingenuity. "From the Mountainside" is a melody accompanied by fluent counterpoint, building up to a full organ climax, with a pedal cadenza. All three pieces are written consistently in the organ idiom.

"MORNING" and "EVENING," by Walter Keller; published by the John Church Company, Cincinnati.

Like Dean Andrews, the composer of these pieces is well known as a teacher, and he also loves to delve into chromatic ingenuities. The sustained tones of the organ give a special pungency to this kind of writing and bring out the full values of the harmonic subtleties. Neither of these pieces requires any great diversity of registration, although both give an opportunity for the use of chimes if desired.

ELEGY, Massenet; "PHEDRE" OVERTURE, Massenet; published by G. Schirmer, New York.

Schirmer's "Recital Series of Organ Transcriptions," which promises to be the best of its kind, has reached the prolific Massenet, several of whose compositions have been transcribed by Edwin Arthur Kraft. The ubiquitous "Elegy" is one and the "Phedre" Overture the other. Time was, a few years back, when transcriptions of overtures were a whole stable of battle-horses for organ virtuosi, but of late years they have fallen more or less into disuse, although we have heard it told that they are very useful to "movie" organists, containing, as they do, fifty-seven varieties of emotional upheavals. The "Phedre" Overture will not be found wanting in them, served up by the practiced hand of Mr. Massenet. Languishing sentiment, grief, passion, suspense, all the elements of "dramma" are here, made most palatable by the genius of Massenet and the skill of Kraft.

"ANDANTINO ESPRESSIVO," by J. Lamont Galbraith; "SUNSET REVERIE," by Cuthbert Harris; "A SUMMER IDYLL," by Earl Towner; published by the Arthur P. Schmidt Company, Boston.

In this late and programmatic day, when composers rack their brains to think of fancy titles for their pieces, Mr. Galbraith is content to let his go forth under the non-committal heading "Andantino Espressivo." Having written a piece of music, he did not worry about trying to have it mean something that he never thought of when he was writing it. All three of these Schmidt publications are comparatively simple and frankly melodious. They will appeal to the busy organist who does not aspire to tour the world as a virtuoso, and they will also be welcomed by the organist who plays on something less than the latest four-decker electrical ingenuity.

George A. Burdett, the Boston organist and composer, and former dean of the New England chapter, A. G. O., spent a short time in December visiting relatives at Evanston and enjoyed the music which Chicago had to offer. Mr. Burdett returned to Boston in time for Christmas.

A special rendition of "The Nativity," by Adam Geibel, by the newly organized and vested choir, under the direction of Ernest Prang Stamm, organist, at the Second Presbyterian Church, St. Louis, was given Sunday evening, Dec. 24.

Herbert F. Sprague recently substituted at the Avon Theater and the Lakeside Theater, Chicago, and one Sunday at the New England Congregational Church, three times at the Commodore Theater and two weeks at the Hub Theater. Mr. Sprague is going south with a twenty-three piece orchestra from Chicago to a large new theater at San Antonio, Tex.

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RECENT NEWSPAPER CRITICISM:

Rockford, Illinois Morning Star, December 10, 1922: "Mr. Eddy makes the organ speak at his will, in playful tones, with deep emotion or profound majesty. His complete but subordinated technique on manuals and pedals and the classic beauty of his melodies and harmonies enraptured the listeners as the artistry of few musicians can do."

"The program was wonderfully balanced and arranged to gain the best possible effects. It was composed of several new compositions; the opening number, 'Fantasie on Old Hundred,' John Hermann Loud, one of the new selections, was played for the first time last night by the organist."

"The poetic 'Afterglow' in 7-8 rhythm, by Frederic Groton, played from the

original manuscript dedicated to Mr. Eddy, was greeted with acclaim by the audience. In contrast to this 'Bohemian' by William Wolstenholme, a blind composer, was given brilliant and gay rendition with the quaint melody dominant in the variations. This composition is written in 15-3 time, and was given its second rendition by Mr. Eddy last evening."

"Of note is the fact that Mr. Eddy manipulates his own stops, a feature which has caused organists in Europe to marvel at his dexterity and skill. He is one of the best known organists in the world, and worthily maintains his high place, not only because of his artistry, but also because of his charm of personality."

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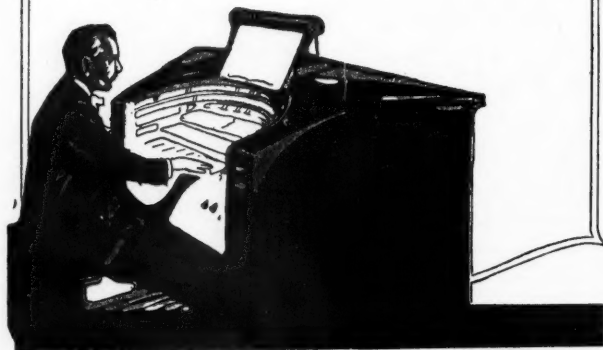
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I wish to express to you my sincere thanks for your splendid co-operation.

Very sincerely yours,

Francis J. Cronin
Organist Olympia Theatre, Inc.

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